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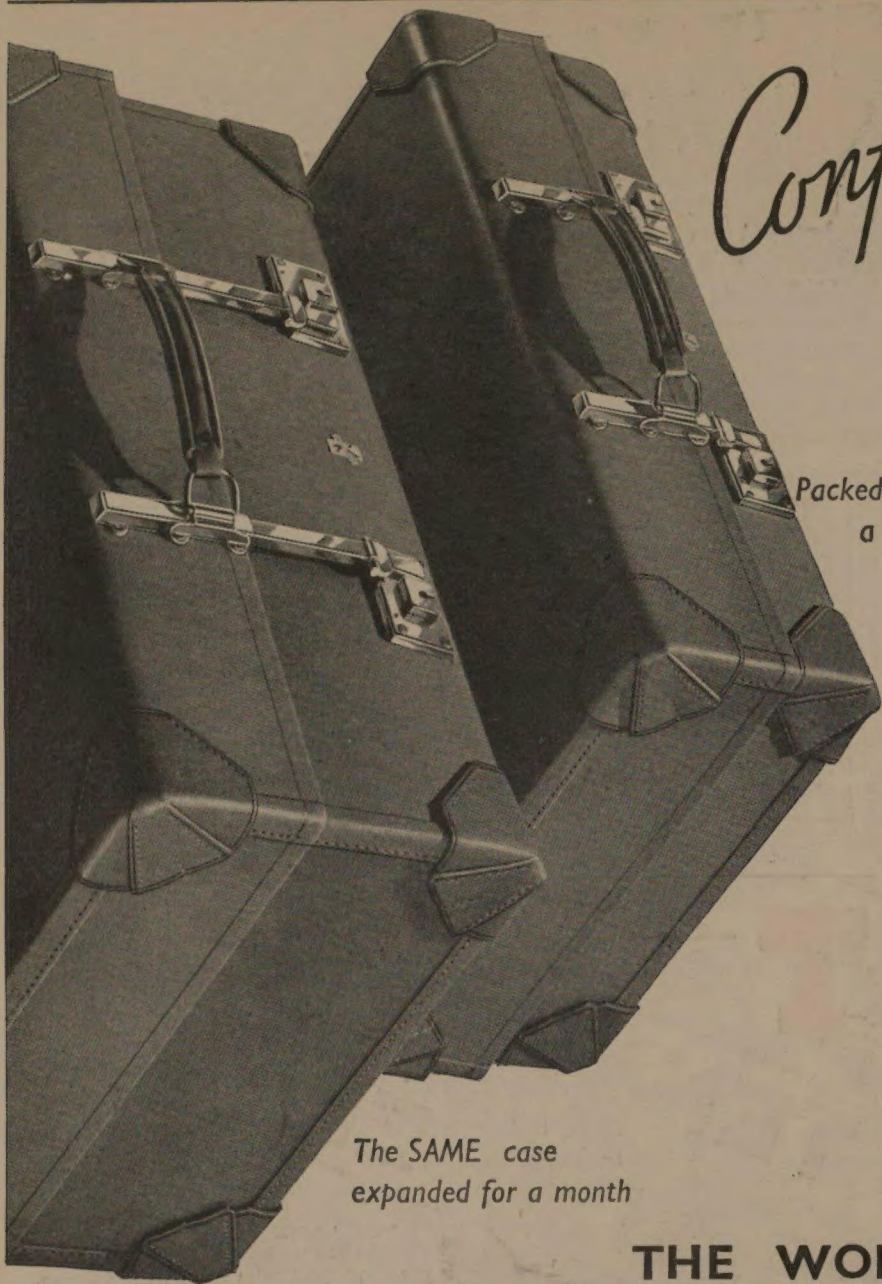
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SATURDAY, JULY 29, 1939.



## THE WARM WELCOME GIVEN THE ROYAL FAMILY IN THE WEST COUNTRY: THE KING AND QUEEN AND THE PRINCESSES TALK WITH A CHEERFUL CENTENARIAN AT WEYMOUTH.

*En route* last week-end for Dartmouth, where the King inspected the cadets at the Royal Naval College—illustrated in the following pages—in which he served for two years as a boy, their Majesties, accompanied by the two Princesses, travelled down to the coast in the royal train, driven by two Weymouth men who drove the King to the Fleet Review in June 1938. On arrival at Weymouth

they were motored along a crowded sea-front to the harbour, where, before they embarked in the royal yacht, Mrs. Wallis, a Weymouth centenarian, was wheeled along the quay to greet them. When their Majesties and the Princesses had each shaken hands with her, Granny Wallis, as Weymouth calls her, revealed her age to the King, who smilingly replied that she was looking well. (Planet.)



## THE ROYAL FAMILY AT DARTMOUTH: THE "VICTORIA AND ALBERT" AND THE NAVAL COLLEGE.



HER FIRST VISIT TO DARTMOUTH COLLEGE: THE QUEEN PLANTING A GOLDEN BEECH-TREE. (Graphic).

AS referred to in the caption to our front page illustration, the King and Queen, accompanied by Princess Elizabeth and Princess Margaret, visited last week-end the historic Devonshire seaport of Dartmouth. Here his Majesty carried out an inspection of the cadets and buildings of the Royal Naval College, where he himself served as a cadet from 1911 to 1913, and returned for a brief stay as a naval lieutenant in 1919. The visit, in addition to its official and sentimental interest, possessed



WHERE HE WAS A NAVAL CADET, 1911-13: THE KING PLANTING A PURPLE BEECH-TREE IN THE GROUNDS OF THE ROYAL NAVAL COLLEGE. (Keystone.)



A HEAVY SPADE-FULL: WATCHED BY THE KING, PRINCESS MARGARET AND THE COLLEGE COMMANDER, PRINCESS ELIZABETH PLANTS A WHITE BEAM-TREE.

added significance by virtue of the fact that it was the last voyage of the "Victoria and Albert," the royal yacht which, after some forty years of service, is now due for replacement. The yacht arrived off Dartmouth Castle—a familiar landmark to West Country holiday-makers—on the morning of July 22, where the many local craft had been decked out in honour of the visit of their Majesties. By their express wish, however, there was no civic ceremony on disembarkation at the town steps opposite Kingswear, the royal party being received privately by the

(Continued on opposite page.)



IN WORKMANLIKE FASHION: PRINCESS MARGARET ALSO PLANTS A TREE IN THE GROUNDS OF THE COLLEGE.



THE LAST VOYAGE OF THE "VICTORIA AND ALBERT": THE FAMOUS OLD ROYAL YACHT, WHICH WAS BUILT IN 1899, ARRIVING AT DARTMOUTH, CARRYING THE KING AND QUEEN AND THEIR DAUGHTERS.



## TWENTY YEARS AFTER HIS VISIT AS LIEUTENANT, R.N.: THE KING AT DARTMOUTH ROYAL NAVAL COLLEGE.

*Continued.*

Mayor and the Mayoress, who presented a bouquet to the Queen, and two local schoolgirls offered posies to the Princesses. Rain prevented their Majesties being present at the school sports on Saturday afternoon, but in commemoration of their visit, the King planted in the college grounds a purple beech-tree, the Queen a golden beech-tree, Princess Elizabeth a white beam-tree, and Princess Margaret a scarlet chestnut-tree. On Sunday morning, before Divine Service, the King, wearing the undress uniform of an Admiral of the Fleet, inspected the 502 Dartmouth and 81 special entry cadets, and presented trophies, the whole school subsequently marching past on the terrace, where his Majesty took the salute. Later the King and Queen honoured Captain F. H. G. Dalrymple-Hamilton, R.N., Commander of the College, and Mrs. Dalrymple-Hamilton, with their presence at luncheon in the Captain's house. The "Victoria and Albert" sailed at 7 p.m. for Cowes and Portsmouth, all the cadets, in their blue boats, escorting the yacht into Start Bay and lustily cheering the departing visitors.



WITH KINGSWEAR ACROSS THE RIVER, AND YACHTS DRESSED FOR HIS VISIT: THE KING INSPECTING THE GUARD OF HONOUR AT THE ROYAL NAVAL COLLEGE, DARTMOUTH, WHERE HE WAS HIMSELF A CADET. (Planet.)



WITH THE FINE FAÇADE, DESIGNED BY SIR ASTON WEBB, FORMING AN IMPOSING BACKGROUND: DARTMOUTH NAVAL CADETS BEING INSPECTED IN THE RAIN BY HIS MAJESTY, WHO WAS RECEIVED WITH A ROYAL SALUTE, BEFORE ATTENDING SERVICE WITH THE QUEEN IN THE COLLEGE CHAPEL. (Planet.)





By ARTHUR BRYANT.

IT used to be the fashion in days "when life ran gaily as the sparkling Thames," or a little later, for Londoners on summer evenings to take boat or coach for riverside Greenwich. Here, amid the architectural glories of Wren's buildings, with their human foreground of old pensioners in blue coats and three-cornered hats, smoking their clay pipes and telling yarns—tall ones, no doubt—of old seafaring days, or climbing the steep hill to the Observatory, they would enjoy a breath of country air before returning to the cobble stones, the perpetual clatter of iron wheels and the smoke and smuts of the metropolis. But before they did so there was always a final rite to observe—to eat a fish dinner in one of the spacious inns that faced the river on either flank of the Royal Naval Hospital. Here, in the Ship or the Trafalgar, with its broad windows looking cosily out on the waterway, the passing merchantmen and barges and the trees of the Isle of Dogs—there were still trees there in those days—our early Victorian and late Georgian forbears would eat their fill of white-bait, turbot, salmon, sole, and sturgeon, well flavoured with incendiary and peppered sauces, and, when their port was laid before them and toasts were called for, meditate on the maritime glories of Britain. It was thus, it will be remembered, that Bella of "Our Mutual Friend"—the only heroine of Dickens' novels that any sensible reader would care to marry—brought her long-suffering father for an enchanting evening's respite from desk and home; and it was here that the great Macaulay could be seen on many a summery day as the sun declined and the shadows of the Observatory lengthened, banging on the floor with his big umbrella and, between the cannonades of his inexhaustible conversation, calling for the waiter.

Chief of the annual visitants to Greenwich, of course, was the Cabinet. At the end of every Session, when July was wearing to its exhausted close or the first leisurely days of August were fluttering slowly from the calendar, a boatload of eminent politicians would push off from Westminster pier and steam importantly towards Greenwich. On August 6, 1842—it was a Saturday—they went down by the Greenwich Steam Packet Company's steamer, the "Prince of Wales," embarking at six o'clock a little lower down from Hungerford Market Pier: it was in those far, merciful days before Charing Cross railway bridge had arisen at the behest of Dictator Commerce to mar the grandest river sweep in Europe. Sir Robert Peel sat in the bows, surveying the watery element over which, as the young Queen's Prime Minister, he presided, and the lord of Stowe, the great Duke of Buckingham, also honoured the proceedings by his presence. The only Member of the Cabinet absent was the old Duke of Wellington, who, not feeling well enough for so aquatic and damp a feast, gave a dinner on his own at Apsley House. Presumably he had to content himself with Under-Secretaries, since

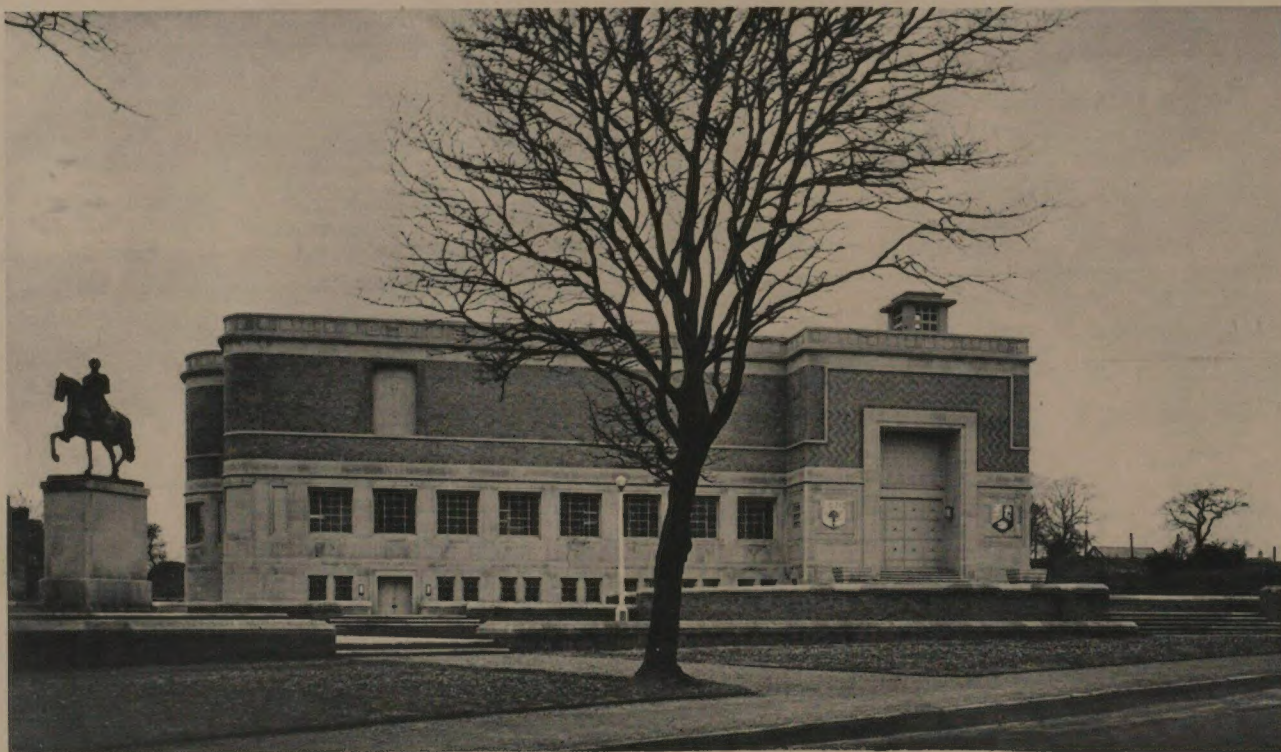
his Majesty's Government had moved a mile or two nearer to its rightful realm—the ocean. One can picture them over the whitebait and the champagne at the Crown and Sceptre tavern, their legislative preoccupations fast diminishing as they feasted the Session out and the autumnal glories of the Long Recess in. The curious will find a description of the event in the first volume of *The Illustrated London News*.

Nor was it only the Good and the Great and the Toffs—in other words, those who could afford a fish dinner—who took their relaxation at riverside Greenwich. The populace did so also. Every May, at about the date when the patriotic and imperially-minded now decorously celebrate Lord Meath's Empire Day, the rag, tag and bobtail of London set off in high fettle for Greenwich Fair. The same issue of this Journal records that on Monday, May 21, 1842,

whistles, penny trumpets, false noses and twopenny scrapers, which, when rolled down a gentleman's back, made a noise unexpectedly and disconcertingly like tearing material. There were also a number of roundabouts and shies, and, of course, half-a-dozen or more bands. At night, at Richardson's Show, a tragedy, a comic song and a pantomime were all presented to lovers of the drama in the course of half an hour. By that time too much beer, gin and brandy had been drunk for anyone to be critical. On the high boards of innumerable shows an interesting cortège of fat ladies, wonderful pigs, giants and dwarfs floated before the eyes of Britain's honest sons and daughters. And when, at last, they re-entrusted themselves to the broad back of Father Thames for the homeward journey, most of them were deplorably drunk. At least, so a correspondent of *Punch* considered: "It would be better if people would go to concerts, museums and exhibitions."

In the ensuing decades this view seems to have prevailed, and the glories of Greenwich, as well as its Bacchic revellings, were forgotten. Even the Cabinet ceased to visit it, and by the beginning of the present century the lower reaches of the river had long ceased to be the resort of Londoners in search of pleasure. But a few years ago, under the inspiration of an energetic president of the Royal Naval College—a gallant Admiral, himself bred in its porticoed precincts—a naval pageant of Greenwich's history was presented for ten successive nights in Wren's glorious building, with a cast of over 3000 civilians and sailors. During that time more than 100,000 Londoners travelled down to Greenwich in the June twilight, many

of them by water, including her Majesty, Queen Mary, the then Prince of Wales, and other members of the Royal Family, the Lord Mayor and the mayors of a score of London boroughs and the London County Council *en masse*. Once more the Cabinet, entertained by the First Lord of the Admiralty, and brought down in his barge, dined on Greenwich whitebait: the writer well recalls how the watching populace at the pier hailed the landing of Lord Hailsham with friendly cries of "Good old Winston!" And though the pageant was not revived to become an annual event, like the Aldershot Tattoo, the habit of visiting Greenwich on a summer's day did not die out again. Thanks to the achievements of Sir James Caird and Sir Geoffrey Callender, the opening of the great National Maritime Museum in Inigo Jones' Queen's House, between Wren's Hospital and the Observatory, has provided an excuse for a visit to every Englishman who honours the sea traditions of his country and loves beautiful things. Here is one of the noblest and, to an Englishman, thrilling collections in the world, housed in a setting worthy of them. And there now, restored by Sir Geoffrey Callender to all its former glory, is the Painted Hall, with Thornhill's glorious murals and ceilings revealed for the first time for over a hundred years.



THE BARBER INSTITUTE OF FINE ARTS, WHICH QUEEN MARY ARRANGED TO OPEN ON JULY 26: A BUILDING SERVING BIRMINGHAM UNIVERSITY AS AN ART GALLERY AND "MUSIC ROOM."

The Trustees nominated by the late Lady Barber to administer the Barber Trust appointed Mr. Robert Atkinson, F.R.I.B.A., to be the architect of the Institute provided for in the Deeds. The site provided was a triangular space with existing University buildings in close proximity, and the new building could not therefore be strikingly divergent from them in style. It is built of Darleydale stone and variegated brick, with a stately main entrance, 30 ft. high, flanked by massive stone vases and big, polychrome heraldic shields. The bold cornice has four inset panels carved in relief, representing the lyre of music, the torch of learning, the laurel of the arts and the palm of merit. The "Music Room" prescribed by Lady Barber has materialised as an exquisite small theatre seating 370 people. In the garden forecourt stands the famous bronze statue of King George I., which was set up by the Corporation of Dublin on Essex Bridge in that city in 1722. Queen Mary arranged to open the Institute on July 26, and some of the pictures which form the nucleus of the art collection are reproduced on the opposite page.

(Reproduced by Courtesy of the Director, The Barber Institute of Fine Arts, Birmingham University.)

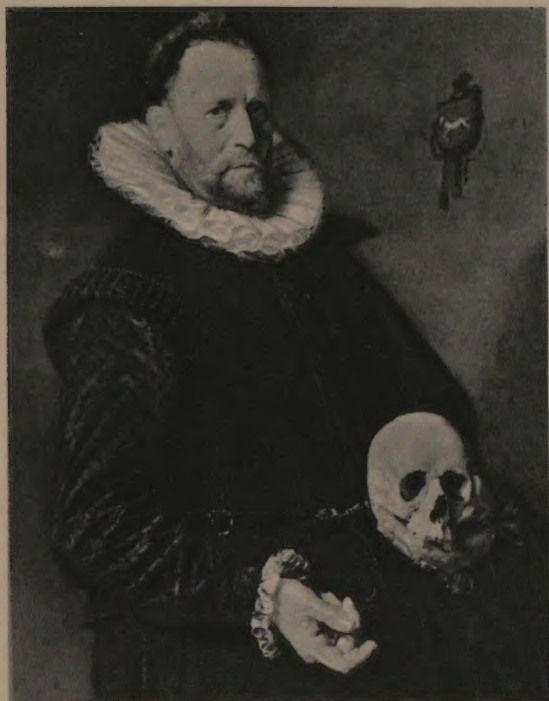
half a million—almost a quarter of the then population of London—were on the Thames from the Adelphi downwards, steaming, sailing and drifting down in every kind of craft. Another 100,000 travelled thither by the new Greenwich Railway.

It was a real saturnalia, a kind of lewder Derby, reaching far back into the traditional past of the country—rough, humorous and intensely English. The park was filled with young people and hoydens: there was archery, kiss-in-the-ring, donkey-riding, a plenitude of gingerbread and brandy-balls, and the time-honoured sport of tumbling head over heels down the hill. *The Illustrated London News'* reporter, who seems to have been a man of refined tastes, could make out nothing but a sea of waving heads and, later in the evening, casualties, many of which were probably alcoholic. In the narrow streets of the town, according to ancient custom, a fair was held: "Hilarity, confusion and mischief," recorded the grave reporter, "seemed to be uppermost." Here were rows of booths, with sweet and toy stalls and raree-shows grouped at one end for the delectation of the younger visitors; the walls of these were hung with dolls and gilt gingerbread. Between them 'prentices and shop-boys pushed noisily and roughly about with



# THE NUCLEUS OF A COLLECTION: PICTURES IN THE BARBER INSTITUTE.

REPRODUCTIONS BY COURTESY OF THE DIRECTOR, THE BARBER INSTITUTE OF FINE ARTS, THE UNIVERSITY OF BIRMINGHAM.



"PORTRAIT OF A MAN";  
BY FRANS HALS (1580?-1666).



"NEAR HARWICH";  
BY JOHN CROME (1769-1821).



"PORTRAIT OF A YOUNG MAN";  
BY TINTORETTO (1518-1594).



"THE CRUCIFIXION"; BY CIMA DA CONEGLIANO (MIDDLE OF THE FIFTEENTH CENTURY. DIED c. 1517).



"SUN RISING THROUGH VAPOUR"; BY J. M. W. TURNER (1775-1851).



"THE CHURCH AT VARENGEVILLE"; BY C. MONET (1840-1926).



"A WOODLAND LANDSCAPE"; BY J. VAN RUISDAEL (c. 1630-1682).

H.M. Queen Mary arranged to open the Barber Institute of Fine Arts, Birmingham University, on July 26. The building, which is illustrated on the facing page, is due to the interest taken in the University by the late Lady Barber, who shortly before her death in 1933 established "The Barber Trust," the main purpose of which is to provide for "the erection and equipment, on land provided for that purpose by the University, of a Building (The Institute of Fine Arts) which is to serve both as an Art Gallery or Museum and a Music Room" which "shall belong to and be used by the University for the study and encouragement of art and music." The Trustees are empowered to provide "for the purchase of works of art or beauty of exceptional and outstanding merit," but are prohibited from purchasing works of art "later than the end of the nineteenth century." The

Trustees have already acquired pictures (some of which are shown above), drawings and furniture, any single item of which would be fit to hang in any famous gallery and several of which, by request, have already been on loan to the National Gallery, but the selection and purchase of works of art cannot be hurried, and it will take not merely years, but generations before the walls of the Barber Institute are filled as the Trustees are required to fill them. "The Crucifixion," by Cima da Conegliano, was formerly in the Frizzoni collection at Bergamo, and has been described by Raimond van Marle as "one of the finest and most inspired I know from the hand of the Master." "Portrait of a Man," by Frans Hals, was exhibited in the Dutch Exhibition at Burlington House in 1929. The famous "Église de Varengeville," by Claude Monet, was painted in 1887.



## THE PAGEANTRY OF THE COLOSSAL ALL-UNION PHYSICAL CULTURE DAY PARADE IN THE RED SQUARE, MOSCOW :

THE All-Union Physical Culture Day was celebrated in Moscow on July 18 by a magnificent parade and exhibition of sporting activities in the Red Square, at which M. Stalin and the leaders of the régime were present. The whole district of

*(Continued below.)*



SOVIET LEADERS WATCHING THE ALL-UNION PHYSICAL CULTURE PARADE. RUDENNY (THE VETERAN REVOLUTIONARY GENERAL), KALININ, (THE RED ARMY CHIEF), STALIN,

FROM LENIN'S TOMB IN THE RED SQUARE, MOSCOW: (L. TO R.) NIKOLAEVA, MEKHLIS, GORKIN, LAZOVSKY, BADAEV, POPOV, VOROSHILOV, MOLOTOV (FOREIGN COMMISSAR), AND ZHDANOV.

## THE MAGNIFICENT PHYSIQUE OF THE 40,000 SOVIET ATHLETES WHOSE FLOATS GLORIFIED FOOTBALL AND OTHER SPORTS.

carrying banners, and symbolical representations of all kinds. Notable features were a train composed of scaffolding and human figures which emitted most convincing puffing noises, and a tableau running on wheels showing frontier guards, surprised at their

*(Continued below.)*



ONE OF THE HUGE TABLEAUX ON FLOATS: RED SOLDIERS STORMING A HEIGHT, DISPLAYED BY THE "DYNAMO" SPORTS SOCIETY.



PERSUADING HEALTHY MATERNITY: RUSSIAN MOTHERS CARRYING THEIR CHILDREN IN THE GREAT SPORTS PARADE.



SPORTSMEN AND WOMEN FROM THE AZERBAIDJAN SOVIET REPUBLIC, ONCE A BACKWARD AREA IN THE CAUCASUS, IN THE PARADE.



A MOBILE GYMNASTIC DISPLAY BY GIRLS, SUPPORTED BY MEN OF THE "DYNAMO" SPORTS SOCIETY.



the Red Square had been cordoned off, and the buildings facing the Kremlin were decorated with huge red banners and garlands of artificial flowers and greenery, enshrining the portraits of Lenin and Stalin, and the slogan "Long Live the Leader of the Peoples, the best friend of the physical culturists—great Stalin!" The first two hours were taken up by a march-past of sporting detachments, men, women and children, in an amazing variety of costumes,

*(Continued above, on right.)*



GIRLS AND MEN IN AN ELABORATE GYMNASTIC SPORTS SOCIETY'S GROUP



DISPLAY GLORIFYING STALIN: THE "SPARTAK" ON THE RED SQUARE.



(ABOVE) REPRESENTATIVES OF ONE OF THE NUMEROUS REGIONAL SPORTS ORGANIZATIONS: GIRLS FROM AZERBAIDJAN IN COLOURFUL DRESSES.

(RIGHT) THE UKRAINIANS, WHO MIMED THE DRIVING OUT OF THE GERMANS IN 1918: MEN WITH A PORTRAIT OF STALIN.



(ABOVE) GIRL STUDENTS OF THE UKRAINIAN INSTITUTE OF PHYSICAL CULTURE WHO TOOK PART IN THE GREAT SPORTS PARADE.

(LEFT) WOMEN FROM AZERBAIDJAN, SELECTED FOR THE EXCELLENCE OF THEIR PHYSIQUE AND THEIR GOOD LOOKS, MARCHING IN THE PARADE.



FOOTBALL POPULAR WITH THE RUSSIAN AS WITH THE WESTERN EUROPEAN MASSES: A MOVING TABLEAU GLORIFYING THE SPORT.

games, repelling an enemy raid. A miniature snow-storm, and snow-clad forest were even produced, through which military ski-ers made their way. Other groups from various Soviet Republics staged animated tableaux representing victories in their national history. The Ukrainian Red soldiers mimed the driving-out of the German army of occupation in 1918, the "Germans" goose-stepping on to the Red Square in their old field-grey and pickelhaubes; and the Russians being simply attired in blue silk shorts. (Photographs, Poland.)



## A STIRRING PAGE IN IMPERIAL HISTORY.

"THE GREAT DRAMA OF KUMASI:"\* By WYNYARD MONTAGU HALL.

An Appreciation by SIR JOHN SQUIRE.

WHEN the last war broke out the dying Flecker, remembering how he had seen Italian shells falling upon Tripoli, thought his tale of battle would be one to impress his children. "Now," he went on, "there's not a peasant from Picardy to Tobolsk but will cap me with the tales of real and frightful tragedy. What a race of deep-eyed and thoughtful men we shall have in Europe—now that all those millions have been baptised in fire!" But, for all the scale of the great holocaust, its memories have not obliterated those of minor campaigns and deeds of bravery which happened before. It is not the quantity, but quality, which makes an event survive in human memory. Ten million men were killed in the late war and the shadow of another such catastrophe hangs over us. Yet men find time and inclination to carry on a newspaper correspondence about the loss of the "Birkenhead." Here, while the air resounds with the raucous cries of popular leaders and the bookstalls sag beneath accounts of the European cauldron, is a new book (with a picture of the Ashanti medal and ribbon on the jacket) about a forty-year-old African episode, which involved the fate of but a few thousands of people. But "drama" it is called, "drama" it was, and as "drama" it will renew its appeal even to-day.

Those critics of civilisation who are always regretting that the white man could not have let the African native alone, and who suggest that greed has been our only motive for penetration, would do well to read a few books about West Africa before its conquest by the white man. It was a charnel-house, black with superstition and red with blood; and the Ashantis, a race of the finest fighters in all the continent, were amongst the cruellest and most debased of the lot, keeping their neighbours in constant terror of slavery and human sacrifice. With these people we had been in intermittent conflict throughout the nineteenth century, and at the end of the century things came to a head. An expedition, in which Major Hall's regiment was included, was sent, in 1895 (peaceful

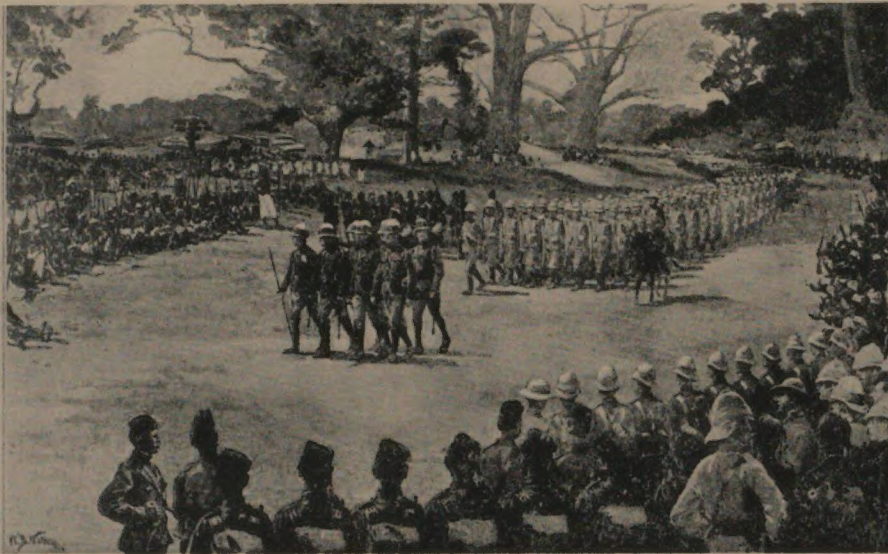
production of the Golden Stool, the symbol of sovereignty. Then the trouble began. The tribes rose. They besieged the town and demanded the restoration of slavery, the departure of the whites, the destruction of the fort and (ultimately) the surrender of the Governor.

Major Hall at the time was peaceably organising in Northern Nigeria. "A deputation of twins are coming along, sir," was the announcement that greeted me as I was having my breakfast. A long line of women carrying babies and flowers approached. When all were in position

The Europeans and native soldiers had made up their minds to sell their lives dearly for the honour of England and as the only way to keep the British flag flying in Kumasi. Few know what it means to enter an enormous jungle forest and continue along a narrow path in single file with the branches of trees almost touching one, well knowing that within a few yards on either side may be hidden thousands and thousands of Ashantis, all thirsting for one's blood." The women were carried in hammocks; they could hear in the background the beating of drums and the blowing of horns. Streams had to be forded with water up to the waist.

Major Hall, who has long been blind, is modest about his style and arrangement. Perhaps, from the point of view of the reader who wishes to concentrate on the drama, he does rather load his narrative with documents, as though he were presenting a report. But in so doing he doubtless provides many facts which will serve the future historian of Ashanti. Towards the end, in Queen Ashantuah, an enormously cruel and resolute woman who resisted to the last, he sketches a figure which may well tempt some future novelist. It was the mention of her name which led him, after all these years, to collect his Ashanti memories. "More than a year ago, on November 2, 1937, I was listening to the nine o'clock wireless news, and was about to switch off on its termination when my ears caught the words 'Queen Ashantuah.' I listened. That's the Old Terror right enough! 'A thin, brown, leathery old lady, with fierce, blazing eyes. . . . The most amazing native woman who ever lived in Africa. . . . The cruellest woman and the greatest murderess of her age. . . . She hated the British. . . . A great patriot. . . . When she surrendered to me she spat in my face.'"

Sir Cyril Deverell says, in his introduction: "The conditions existing in Kumasi to-day are a testimony to the work of the British Empire, though how great that testimony is can best be appreciated by those who, like the author and myself, saw that cruel, forbidding town before



THE SECOND OCCUPATION OF KUMASI, ON JANUARY 17, 1896, BY BRITISH TROOPS—THE ASHANTI CAPITAL HAVING BEEN ENTERED PREVIOUSLY, IN 1874, BY SIR GARNET WOLSELEY, AND THE "GREAT DRAMA OF KUMASI" TAKING PLACE IN 1900.

The Kumasi, the dominant Ashanti tribe, were great fighters, and various disputes took place in the nineteenth century which involved British arms. The last was the revolt of 1900, which followed on the then Governor, Sir Robert Hodgson, demanding the Golden Stool—thought by the Kumasi to contain the soul of the nation—as a sign of submission. The Europeans, who included Lady Hodgson and three other women, made a sortie on June 23. Leaving three white men behind to officer the native garrison, the party reached Cape Coast on July 10, after great hardships. The relieving force occupied Kumasi on July 15. These drawings appeared in contemporary issues of "The Illustrated London News," and are reproduced in "The Great Drama of Kumasi."

the long line rose and, advancing a short distance, the women prostrated themselves on their hands and knees, bowing their heads to the ground three times. It was a truly impressive sight, this long line of native women with their coloured draperies and their offerings of flowers, all standing out in the brilliant sunshine, silhouetted against the massive walls of the town behind. These women had come to express their gratitude for the removal of the indignities they had long suffered as mothers of twins. I was in some measure the means of ameliorating their lot in my capacity as civil and military administrator of the province and town of Ilorin." Into this idyllic scene came a telegram. He was to take command of two companies of the 1st W.A.F.F., with two maxims, and R.A. native detachment with one 75 mm. gun, and to proceed by forced marches to Lagos for service in Ashanti. Forced marches they certainly were. The whites rode on ponies, and three hundred miles were covered in twelve days. From Lagos they went to Cape Coast Castle, and there he learnt the exact state of affairs.

"Matters were indeed serious. Kumasi, with its non-Ashanti population of some four thousand, was closely invested and cut off from all communication with the outside world. Among the Europeans were the Governor, his wife, and several other ladies. Severe fighting had taken place and the last to enter Kumasi was a detachment of the Lagos Constabulary under the command of Captain J. Aplin, C.M.G., at the end of April, which it was estimated brought the strength of the garrison to fifteen officers and 520 native ranks. A column under Major Morris, D.S.O., with six officers and 300 native ranks, with one seven-pounder, was expected to reach there from the Northern Territories in the next few days, but grave fears were now entertained as to their safety."

Off the column set: eight officers, four British N.C.O.s, and 389 rank and file, with carriers, and the densest jungle in Africa to be threaded in single file. Half-way a telegram was received from Kumasi, saying that unless the Governor were relieved by May 26 he must endeavour to force a passage through to Prahu. "I kept saying to myself 'Nine days left.' Then again, 'Only nine days left, seventy miles to go, 40,000 to be tackled, 350 black soldiers available. Impossible, impossible, impossible!'"—yet he knew that if the besieged fell into Ashanti hands they would all, women included, be victims of the sacrificial knife, and their heads be stuck on poles and their bones be added to the heaps in some horrible ju-ju grove.

There were delays. Treacherous tribes had to be negotiated with. In the end, what the relieving force succeeded in achieving was a vital diversion. For the garrison had to force its way out after all. On June 23, when food had almost vanished and people were dying like flies, the Governor (with the women and most of the Europeans and Hausas) left the fort, avoided the main road, forced a stockade, and began a successful march to the coast. Within three months the town had been taken and Ashanti annexed.

"Never," says Major Hall, "was there a more brilliant example of courage and devotion than that displayed by this gallant band of heroes in coming out as they did."



THE SORTIE OF SIR ROBERT AND LADY HODGSON FROM BESIEGED KUMASI: CROSSING THE RIVER PRAH; LADY HODGSON BEING VISIBLE AS SHE PEERS THROUGH THE LITTER CURTAINS.

methods of negotiation having proved hopeless) to Kumasi "to put an end to human sacrifice, slave-raiding and trading, to secure peace and security for the neighbouring tribes, and to exact payment of the balance of the war payment of 1874"—it was decided to appoint a Resident and to compel King Prempeh to carry out his treaty obligations. A rapid campaign was completely successful. The king was deported, a Resident appointed, a fort built, and a garrison established.

Five years elapsed. Traders, prospectors, officials and missionaries flocked in, the town was rebuilt, there was growing prosperity, and in March 1900, the Governor of the Gold Coast (Sir Frederick Hodgson), with his wife, decided to pay his first official visit to Kumasi. When he got there he demanded arrears of indemnity, and especially the



AN OCCASION OF GREAT BRITISH VALOUR: THE SKIRMISH AT DOMPUASSI OF JUNE 6, 1900.

All the crew of the seven-pounder in the foreground were killed or wounded, and Lieutenant Edwards, in command of it, loaded and fired the gun by himself, ramming home the charges with his walking-stick, until he, too, fell wounded.

British influence had there begun to make itself felt." To-day Kumasi has cinemas and a cathedral. Sentimentalists may lament over this, and Major Hall's photograph of a street with concrete buildings and advertisements and natives fully clad in gowns and hats. But some of his other pictures, of throat-cutting over bowls and groves full of skulls, etc., may perhaps reconcile them to the new bloodless Kumasi, for all its garages and its Wesleyan College, the centre of a country where the surrounding tribes no longer live in perpetual dread of the raiders. Major Hall took part in this transformation. He volunteered to remain in Ashanti, and, in consequence, received an injury which blinded him. He finds consolation in the success of the cause which he served. Who, forty years ago, would have foreseen that "on the coronation of George VI., in 1937, Prempeh II. not only received the Coronation Medal, but was created a Knight Commander of the British Empire."

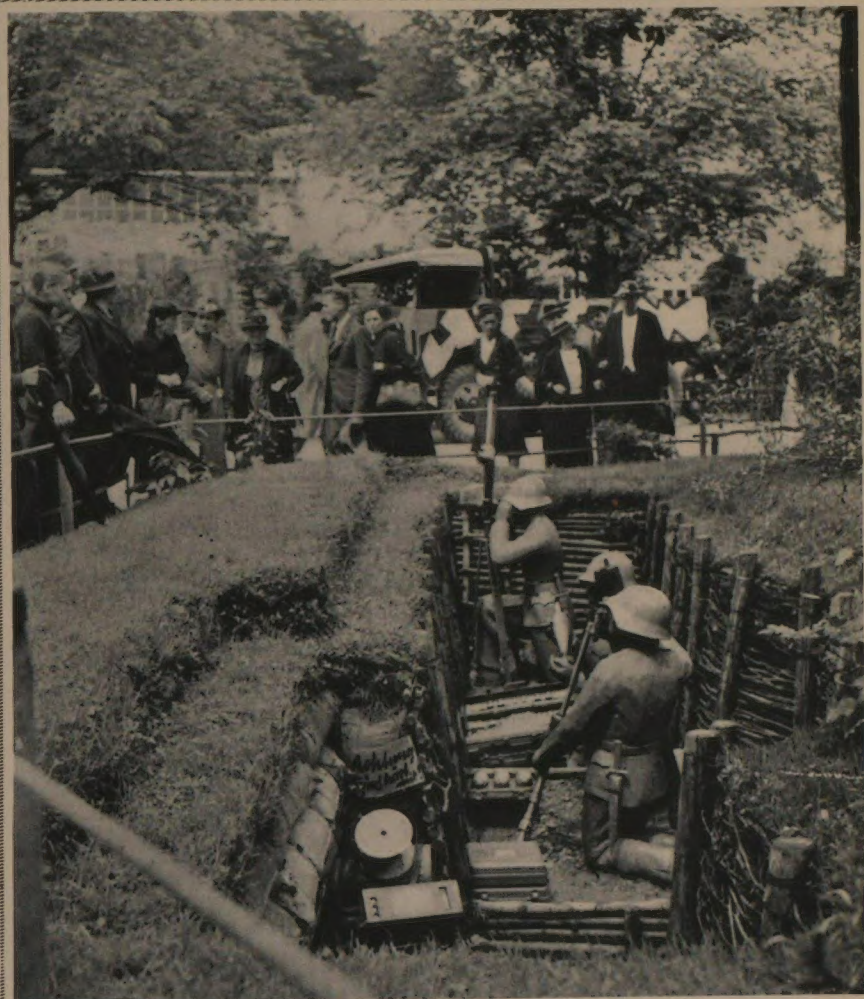
\* "The Great Drama of Kumasi." By Wynyard Montagu Hall: With a Foreword by Field-Marshal Sir Cyril J. Deverell, G.C.B., K.B.E. Illustrated. (Putnam; 15s.)



## EVEN SWITZERLAND NOW MILITARY-MINDED : A DEFENCE DISPLAY IN THE ZÜRICH EXHIBITION.



THE DISPLAY OF SWISS ARMAMENTS IN THE SWISS NATIONAL EXHIBITION AT ZÜRICH :  
TYPES OF QUICK-FIRING SMALL-CALIBRE ANTI-AIRCRAFT GUNS.



THE SWISS MILITIA, WHICH IS COMPOSED OF MEN ALWAYS READY FOR INSTANT SERVICE, AT WORK : A TRENCH WARFARE EXHIBIT, INCLUDING A MORTAR DETACHMENT.



THE ADMIRABLE TECHNICAL EQUIPMENT OF THE SWISS TROOPS, WHOSE SYSTEM OF MOBILISATION IS THE SWIFTEST IN EUROPE : AN ANTI-TANK GUN AND HEAVY MACHINE-GUN.



THE SWISS AIR FORCE, ON WHICH GREAT SUMS ARE NOW BEING SPENT :  
TYPES OF FIGHTERS SHOWN AT THE ZÜRICH EXHIBITION.

One of the most interesting features of the exhibition now open at Zürich is a Swiss defence display. Switzerland has recently made great efforts to increase her preparedness, huge sums of money being voted. The Swiss, throughout history most obstinate defenders of their national liberties, are determined on being strong not only to the last penny, but also to the last man. The Swiss Army is unique in Europe. It is, strictly speaking, a militia, the regular cadres being very small. The young men are called to the colours at twenty, in nearly all cases having considerable experience of rifle-shooting, which is a national sport in Switzerland. Moreover, when his training is over, the Swiss militiaman becomes automatically a member of his

local rifle club. He is bound to fire a certain number of rounds annually, and reach a certain score, being put through a re-education course in case of failure. But the most remarkable feature about the Swiss militia is that it is an "army in the home." Each man keeps his own uniform, his steel helmet, and his equipment by him, as well as his rifle, and also his annual allowance of cartridges—the last being an astonishing testimony to the Government's faith in the loyalty of its citizens. Cavalrymen keep their horses. Thus in a very short time an army can literally rise from the soil of this patriotic little country. In fact Switzerland's mobilisation has long been known to be swifter than that of any other country in Europe.

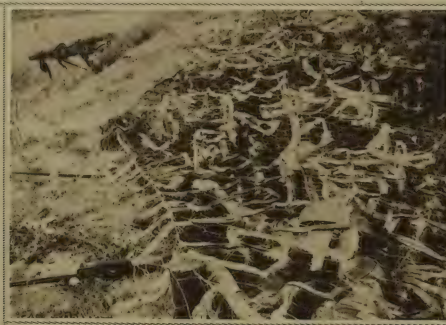




COMPELLED TO TAKE PRECAUTIONS IN VIEW OF HER POWERFUL NEIGHBOUR'S REARMAMENT: A SECTION OF THE NETHERLANDS FRONTIER DEFENCES. (A.P.)



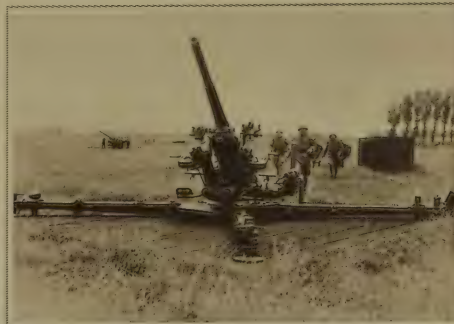
THE FRONTIER GUARD: INFANTRY MANNING THE TRENCHES ALONG THE EASTERN BOUNDARY—THEIR WEAPONS SUPPORTED IN RIFLE RESTS. (A.P.)



CONCEALED FROM AERIAL OBSERVATION UNDER NETTING BEARING STRIPS OF BROWN AND GREEN SACKING: TROOPS IN A TRENCH NEAR THE COAST. (Planet)

In spite of the recent Netherlands Cabinet crisis the work of strengthening the frontier defences has been steadily carried on and, as the photographs on these pages show, in the event of war the Netherlands would now be able to resist an invader who ignored her neutrality. In February M. Van Dijk,

## THE PEACEFUL NETHERLANDS SECURES PREPARATIONS TO RESIST INVASION



LIKE OTHER POWERS, CONCENTRATING ON MEASURES TO REPEL AIR INVADERS: MANNING A DUTCH ANTI-AIRCRAFT GUN DURING RECENT EXERCISES. (Wide World.)



A CONCRETE FORTRESS RESEMBLING THOSE BUILT BY GERMANY AND FRANCE: ONE OF THE STRONG-POINTS OF THE NETHERLANDS FORTIFICATIONS. (S. and G.)



AT A FRONTIER BRIDGE: ROUGHLY CONSTRUCTED ANTI-TANK BARRIERS ON THE DUTCH SIDE, WITH A SENTRY ON GUARD (RIGHT). (Wide World.)

the Minister for Defence, announced that the Government would shortly start constructing a "great number of light fortification works along all frontiers," and in April the fortresses and casemates were fully manned and mines were laid outside the more important harbours. The frontier guard was reinforced

## HER FRONTIERS FROM SUDDEN ATTACK: NECESSITATED BY EUROPEAN UNREST.



AMONG THE SAND-DUNES ON THE NETHERLANDS WESTERN FRONTIER: A CAMOUFLAGED HEAVY ANTI-AIRCRAFT GUN IN POSITION AND FULLY MANNED. (A.P.)



ON THE NETHERLANDS-GERMAN FRONTIER: DUTCH SOLDIERS IN AN ELABORATELY CAMOUFLAGED TRENCH IN WHICH ANTI-TANK GUNS ARE SITED. (Planet)



THE NETHERLANDS PREPARES: BARBED WIRE DEFENCES ERECTED ON CONCRETE BLOCKS AT THE ENTRANCE TO A TOWN NEAR THE GERMAN BORDER. (Planet)

and now numbers some 50,000 men, while between 100,000 and 120,000 men were called up for complete training. In 1938 the strength of the home army was some 16,300 and the overseas army numbered about 40,000 men. The Netherlands frontier is open all round, and on the south the land is



REMINISCENT OF THE CUPOLAS OF THE MAGINOT LINE: A CASEMATE IN THE DUNES, PART OF THE EXTENSIVE DEFENCES NOW BEING BUILT. (S. and G.)



AN OUTPOST OF THE DEFENCES IN A PICTURESQUE SETTING: SOLDIERS MANNING A TRENCH ON THE BANKS OF A CANAL. (S. and G.)



COVERING THE APPROACHES TO A FRONTIER BRIDGE: A LIGHT GUN PROJECTING FROM A LOOHPHOLE IN A CONCRETE "PILL-BOX." (S. and G.)

level, becoming more hilly to the east. These boundaries are now protected by lines of more or less permanent works and it would be possible to hold up an attacking force by inundating the land. The coast is defended by groups of heavy artillery, which also protect the harbours of Amsterdam and Rotterdam.



# THE WORLD OF SCIENCE.

## LAMPREYS AND THE HAG-FISH.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE of my correspondents recently wrote, with apologies for bothering me, to ask whether the lamprey and the eel were really related to one another. He wanted the information to settle an argument! There was certainly no difficulty in answering this question, and I was surprised that it should ever have formed a subject of dispute. The merest glance at a specimen of each would have sufficed, or *should* have sufficed, to settle it beyond a doubt. But I have met many people who have no real conception of what constitutes a "fish." They will tell you that porpoises and whales are fishes, and the terms "shell-fish," and "crayfish" are in daily use. Nevertheless, judged by strictly scientific standards, it is to-day not so easy as it used to be to define a "fish"; for some of the more lowly vertebrate types regarded as "fishes" are now removed from this category. The lamprey is one of them. I will not weary my readers with a text-book definition of a fish; it will suffice to say that it is a creature which breathes by gills, formed of a series of excessively delicate blood-vessels, supported on a solid framework on each side of the throat, and covered by the outer wall of the body, which is pierced by slits in the sides of the neck in the shark tribe, and covered by a single plate—the gill-cover—in all the others. The skin is covered by scales of various forms; the main axis of the body is broken up into a series of "joints," while a pair of "breast fins," answering to the forelimbs of land animals, and a pair of pelvic fins, answering to the hind-limbs, are always present.

Now the lamprey reveals none of these features; it breathes by gills, it is true, but not after the manner of fishes. For the breathing, water is pumped through a row of holes on the side of the neck into pouches containing gills. Having given up its oxygen, it is pumped out again by muscular contractions of the body-wall. It has no paired fins; and it has no mouth formed by opposing jaws, as fishes have. The lamprey tribe, in short, are set aside by the zoologists to form a "class" by themselves—the *Marsipobranchi* or *Cyclostomata*—as distinct from the true

or the brook-lamprey (*Lampetra planeri*). The larval stage is known as the "pride," or mud-lamprey, and was at one time supposed to represent a distinct genus. All these, as adults, are parasitic, fastening



1. HAVING THE FORM OF A BAND, OR COLLAR, STUDED WITH TEETH ON ITS INNER SURFACE: THE SUCKER-MOUTH OF THE SEA-LAMPREY (*PETROMYZON MARINUS*).

The deep pit in the centre is the entrance to the mouth, which is closed by a piston-like tongue. The lamprey tribe are all parasitic, fastening on to fishes of all kinds and rasping off their flesh with the horny teeth.

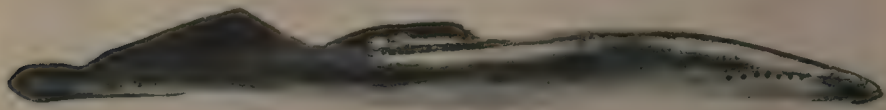
themselves by the sucker-like "mouth" to their victims—fishes of all kinds—and rasping away the flesh by piston-like movements of the tongue.

The sea-lamprey attains to a length of more than 3 ft.,

of such lowly organisation. In about fifteen days the young hatch. A month later, when about half-an-inch long, they leave the nest and wander downstream, where, finding a suitable spot, they burrow in the sand or mud. These larvae, or "prides," as they are called, differ much from the adults, being toothless, with a small, transparent lower lip, and a hood-like upper-lip, while the entrance to the mouth is guarded by a fringe of barbels which form a very efficient sieve. It forms a tube in the sand or mud, and here they live, feeding on the minute organisms caught in the meshes of this sieve, for three or four years, and when about 6 in. long change into the adult form. In this change, the eyes are the first to appear. Then the mouth is contracted so that the upper and lower lips join to form the circular funnel, or sucking-disc, of the adult; and the horny teeth appear; and presently the migration to the sea takes place.

The lampern, or river-lamprey (Fig. 2), does not exceed 16 in. long, and further differs from the sea-lamprey in the number and arrangement of the teeth on the suckers. Our knowledge of its life-history is by no means complete. But it seems that many individuals never migrate to the sea, but remain permanently in fresh water. The larval stage cannot be distinguished from that of the sea-lamprey. Lamperns can live out of water for several days, and are therefore easily transported alive, in baskets. They are said to furnish excellent food, either stewed or potted, but the chief use in this country is as bait for eels, cod and turbot. And for this purpose they used to be caught in large numbers in the Thames, and still are in the Trent.

The brook-, or Planer's, lamprey differs from the lampern in having blunter teeth and a more strongly fringed sucking-disc; also in having a continuous dorsal fin. It is, furthermore, smaller, not exceeding half the length of the lampern. It is found, usually, in smaller brooks, ponds and ditches, and never goes



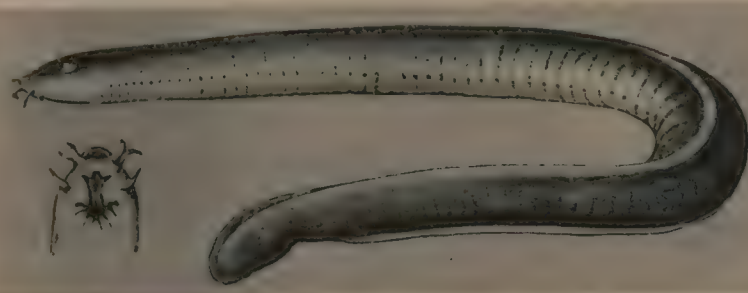
2. THE RIVER-LAMPREY: A SPECIES WHICH SPENDS ONLY PART OF ITS LIFE IN THE SEA AND ENTERS RIVERS TO BREED, ALTHOUGH SOME REMAIN PERMANENTLY IN THE RIVERS WHERE THEY ARE HATCHED.

fishes, of the "class" *Pisces*. When one comes to examine a specimen of this lamprey tribe, the first feature that will be noticed is the great circular "mouth." This is really a funnel-like band, or

and a weight of over 5 lb. It is generally distributed round the British Isles, and enters our rivers to breed. In the Severn, at Worcester, the fishing season was from February to May, and spawning was over in June.

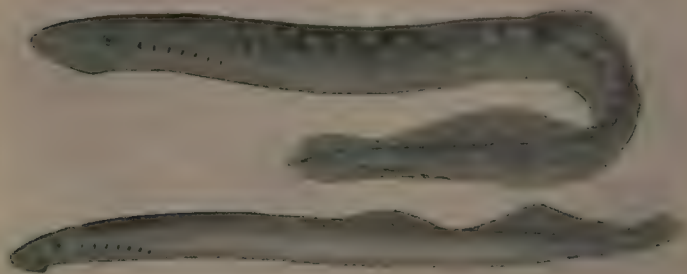
In Scotland, the ascent is much later. Lamprey-fishing, at one time on the Severn, was a flourishing industry, but to-day, I believe, it has been abandoned. The males are the first to enter our rivers. The spawning-place is usually a stream that is fairly rapid, and the bottom sandy but strewn with pebbles. Here a

space is cleared by moving the stones a little way down the stream till a sandy "nest" is made, with the pile of stones they have removed just below it. If the male arrives first, he will begin these operations, but on being joined by his mate, she bears her share. The stones are removed by the aid of their suckers. When the eggs are laid, they are covered by the stones the lampreys have just removed. All die after spawning. The apparently conscious and purposeful efforts associated with this nest-building are very remarkable in creatures



3. REGARDED BY ZOOLOGISTS AS A DEGENERATE LAMPREY: THE HAG-FISH, WHICH IS ENTIRELY MARINE AND BORES HOLES IN ITS PREY TO GAIN AN ENTRANCE TO THE BODY CAVITY.

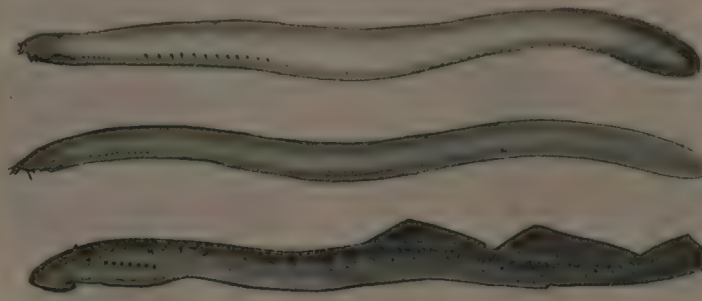
down to the sea. The hag-fishes (Fig. 3) are commonly regarded by zoologists as degenerate lampreys, or, it should rather be said, as more degenerate creatures than the lampreys. They have the same anatomical



4. THE SEA-LAMPREY (TOP) AND THE RIVER-LAMPREY (BOTTOM) COMPARED. The holes in the side of the neck are gill openings. Water is pumped into the gill-pouches through these, and pumped out again by muscular contractions of the body-wall.

collar, surrounding the mouth, which opens at the bottom of the funnel. It is not a mouth in the ordinary sense of the term, but the passage-way to the gullet, and is closed by a protrusible tongue armed with rasping teeth; and similar teeth are thickly clustered round the inside of the surrounding collar (Fig. 1).

Lampreys are found on the coasts and in the rivers of all temperate regions, and about twenty species are known. Three are British—the sea-lamprey (*Petromyzon marinus*), the lampern, or river-lamprey (*Lampetra fluviatilis*), and Planer's,



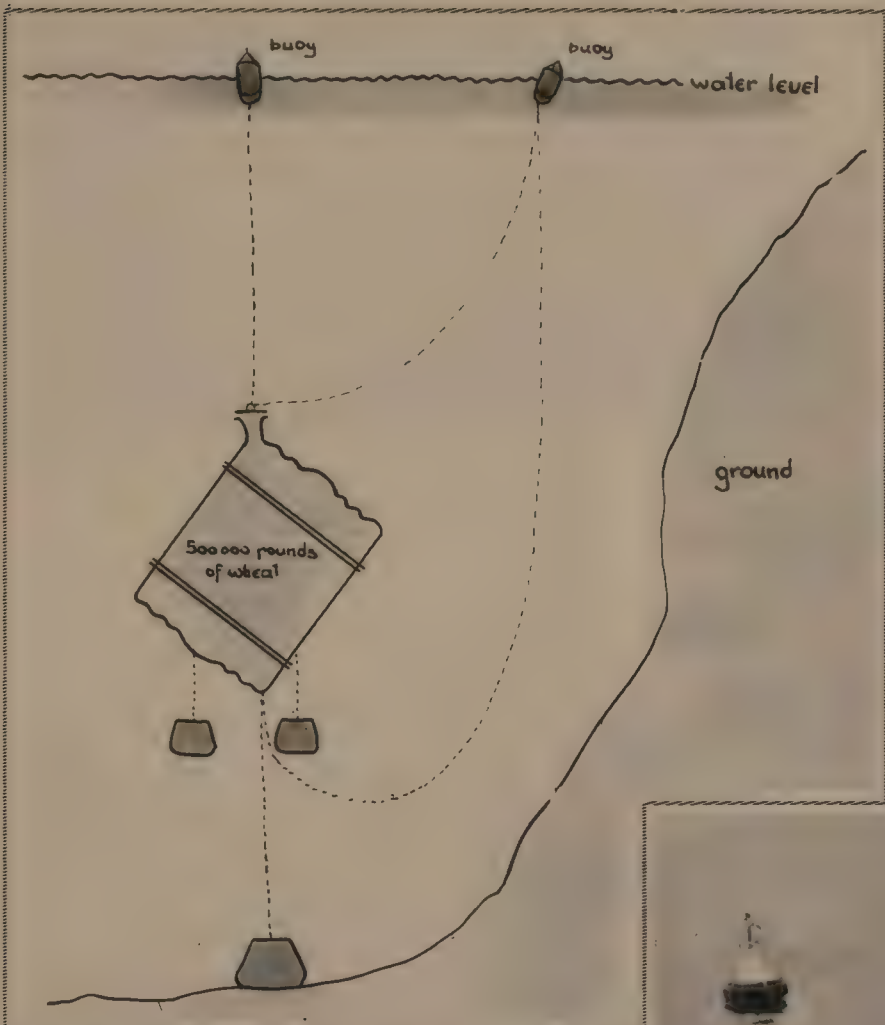
5. FOR COMPARISON: (TOP) DOMBEY'S HAG-FISH (*BDELLOSTOMA*), THE MOST ARCHAIC FORM OF THE LAMPREY-TRIBE; (CENTRE) THE COMMON HAG-FISH (*MYXINE*) AND (BOTTOM) THE SEA-LAMPREY.

Dombey's Hag-fish has barbels round the mouth and is regarded as the most archaic form of the Lamprey tribe. The light dots indicate slime-pits and the larger dots gill-openings. The Common Hag-fish is occasionally taken by line fishermen. In the drawing the dots from the head to the asterisk are the gill-openings, and those behind are slime-pits. The Sea-lamprey shows no slime-producing pits and the gill-openings are large. It has two large dorsal fins and the tail fin is also large.

and structural features, but no "sucker" round the mouth, sensory barbels taking their place. But they bore completely into their victims, and slowly consume them. All the lamprey tribe secrete from the skin large quantities of slime, and in the larval brook-lamprey, or *Ammocetes*, it contains a peptic ferment which helps to keep the skin free from microscopic spores living in the mud of the burrow.



# A.R.P. FOR WHEAT STORAGE: A SWISS PROJECT FOR UTILISING LAKES.



A PEN-AND-INK DRAWING SHOWING ONE OF THE ORIGINAL PROJECTS BY WHICH SWITZERLAND IS PREPARING AGAINST FOOD SHORTAGE IN WAR-TIME BY STORING WHEAT IN HUGE WATER-TIGHT TANKS SUBMERGED IN MOUNTAIN LAKES.



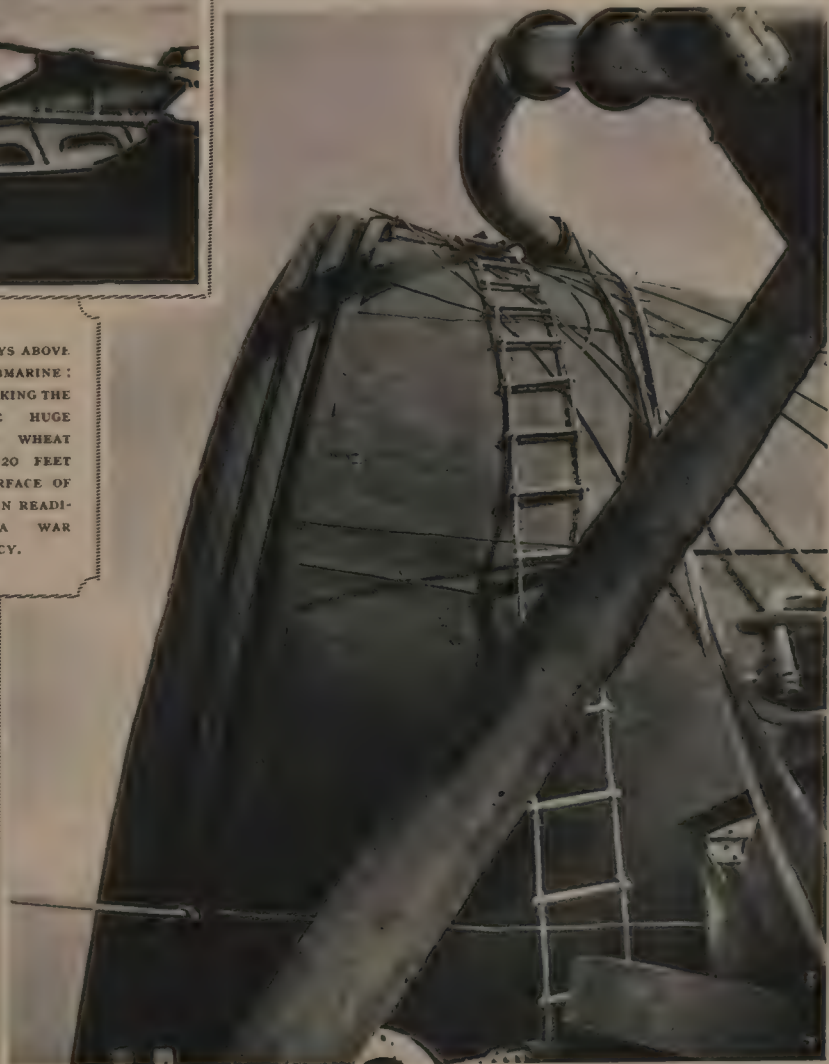
A NOTION WHICH MIGHT HAVE SPRUNG FROM THE IMAGINATION OF JULES VERNE OR H. G. WELLS—A SWISS MOUNTAIN LAKE AS FOOD RESERVOIR: A TANK CONTAINING TWENTY-ONE TRUCK-LOADS OF WHEAT ABOUT TO BE SUBMERGED.



SIMILAR TO BUOYS ABOVE A SUNKEN SUBMARINE: INDICATORS MARKING THE PLACE WHERE HUGE QUANTITIES OF WHEAT LIE STORED, 120 FEET BELOW THE SURFACE OF A SWISS LAKE, IN READINESS FOR A WAR EMERGENCY.



IDENTIFIED BY THE SWISS CROSS, AND THE NAME OF THE FEDERAL CEREALS COMMITTEE: WHEAT BEING POURED INTO GIANT COMPRESSOR-PIPES FOR LAKE SUBMERSION IN A COUNTRY POOR IN CEREALS.



RESEMBLING THE DRUM OF A GASOMETER ON ITS SIDE: ONE OF THE HUGE TANKS, EACH CONTAINING ONE-SIXTH OF SWITZERLAND'S DAILY WHEAT REQUIREMENTS, BEING FILLED FOR SINKING IN THE LAKE.

In conformity with the general precautionary steps being taken by other European countries, Switzerland is pursuing her own schemes for ensuring an adequate supply of food, and particularly of cereals—of which she is a very large importer—to her nationals in time of war. Recently the Federal Government issued a decree ordering all importers of coal and coke to make stores of fuel for domestic use equal to 15 per cent. at least of the quantities imported in 1938; and at the same time Cantonal Governments appealed to all families to store certain foodstuffs to be used only in emergency.

But, as will be seen from the above photographs, the Swiss Federal authorities have a project, remarkable for its originality, for storing emergency supplies of primary foodstuffs against the dangers of war and sudden blockade, by submerging enormous specially constructed water-tight tanks holding half-a-million pounds of wheat 120 feet below the surface of mountain lakes. The vital nature of these precautions to the country in time of war is obvious when it is realised that wheat and other cereals were at the head of the list of imports into Switzerland in 1937 and 1938. (Black Star.)



THE LEONARDO DA VINCI EXHIBITION:  
MULTIFARIOUS INTERESTS OF A RENAISSANCE GENIUS.



ASTRONOMY: A MODEL OF A TELESCOPE MOUNTED IN SUCH A WAY AS TO BE EASILY MOVED IN ANY DIRECTION.



COMMERCE: A MOBILE CRANE INVENTED BY LEONARDO AND RESEMBLING THOSE USED TO-DAY ON DOCKS AND QUAYS FOR HANDLING SHIPS' CARGOES.



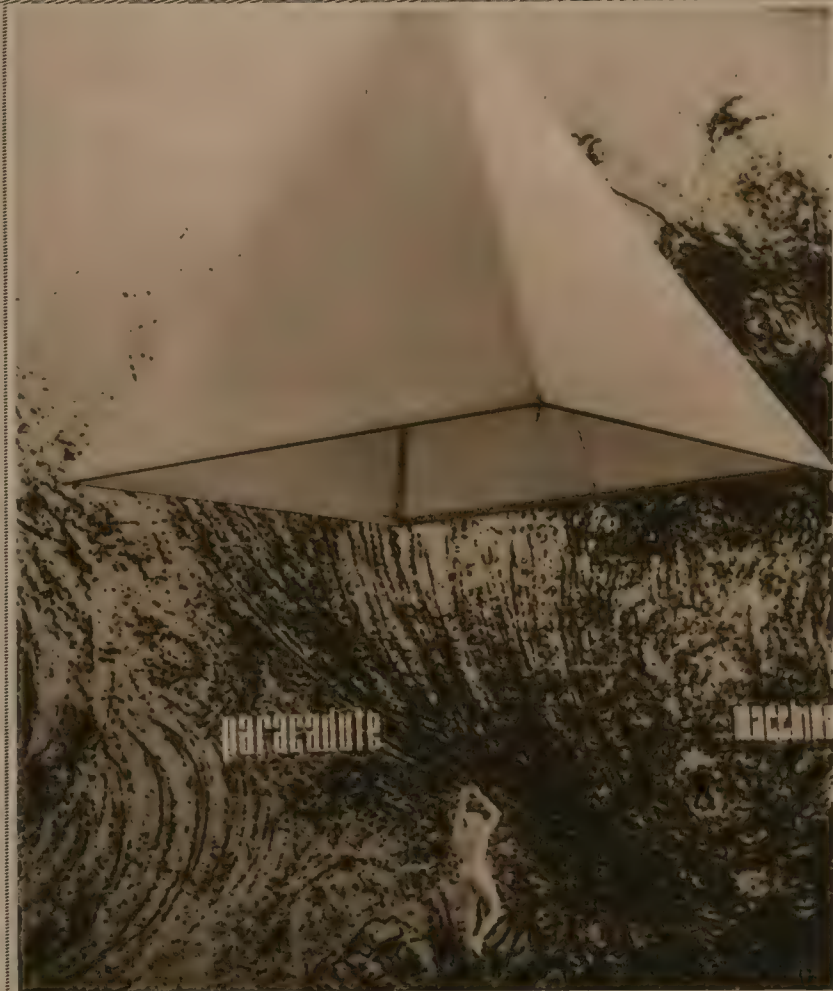
HYDRAULIC ENGINEERING: A WATER-WHEEL WHICH, IN THE FIFTEENTH CENTURY, WAS A REVOLUTIONARY IDEA OF THE MOST STRIKING TYPE.

OUR readers will remember that we illustrated in our issues of May 13 and June 3 some of the exhibits in the exhibition of works and inventions by Leonardo da Vinci (1452-1519), which was opened in the Palazzo dell' Arte in Milan on May 9, and will continue until September 30. On these pages we show more of the models that have been constructed to Leonardo's designs, and repeat others in which a human figure appears to indicate the scale to which the reconstructions have been built. No genius has ever expressed better than Leonardo da Vinci that universality which reaches the extreme limits of art and human knowledge and which asserts the importance of the Renaissance

(Continued opposite.



AVIATION: A WING FOR AN AEROPLANE DESIGNED BY LEONARDO DA VINCI, AND BASED ON HIS CLOSE STUDY OF BIRD FLIGHT.



AVIATION: LEONARDO'S DESIGN FOR A PARACHUTE; SHOWING THAT HE FORESAW THE NECESSITY FOR A MEANS OF ESCAPING FROM AEROPLANES.



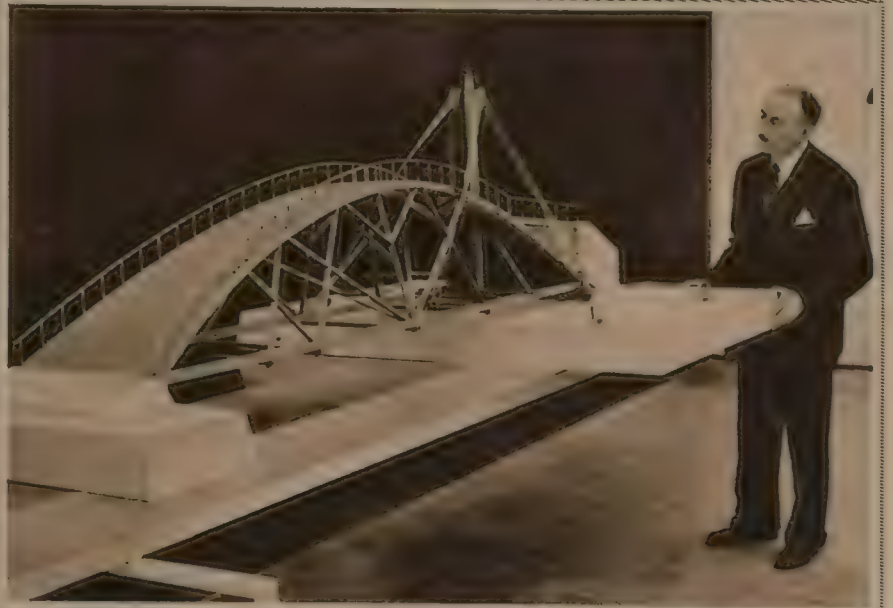
FIRE-FIGHTING: A MODEL OF AN EXTENSIBLE LADDER PRE-DATING THE MODERN FIRE-ESCAPE BY FOUR CENTURIES.



# MODELS BASED ON DA VINCI DESIGNS: 15TH-CENTURY ANTICIPATIONS OF CARS AND AEROPLANES.



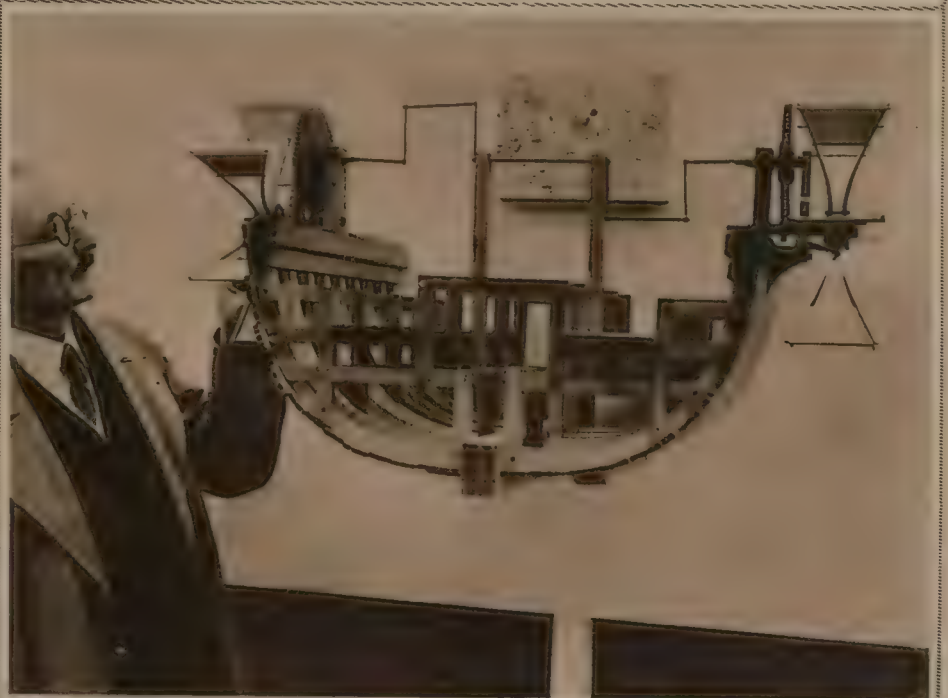
MECHANICAL TRANSPORT: THE DIFFERENTIAL DESIGNED BY LEONARDO—A MODEL CONSTRUCTED ACCORDING TO FIFTEENTH-CENTURY TECHNICAL MEANS.



BRIDGE-BUILDING: A MODEL OF A SUSPENSION-BRIDGE RECONSTRUCTED FROM ONE OF THE GREAT INVENTOR'S PRACTICABLE DESIGNS.



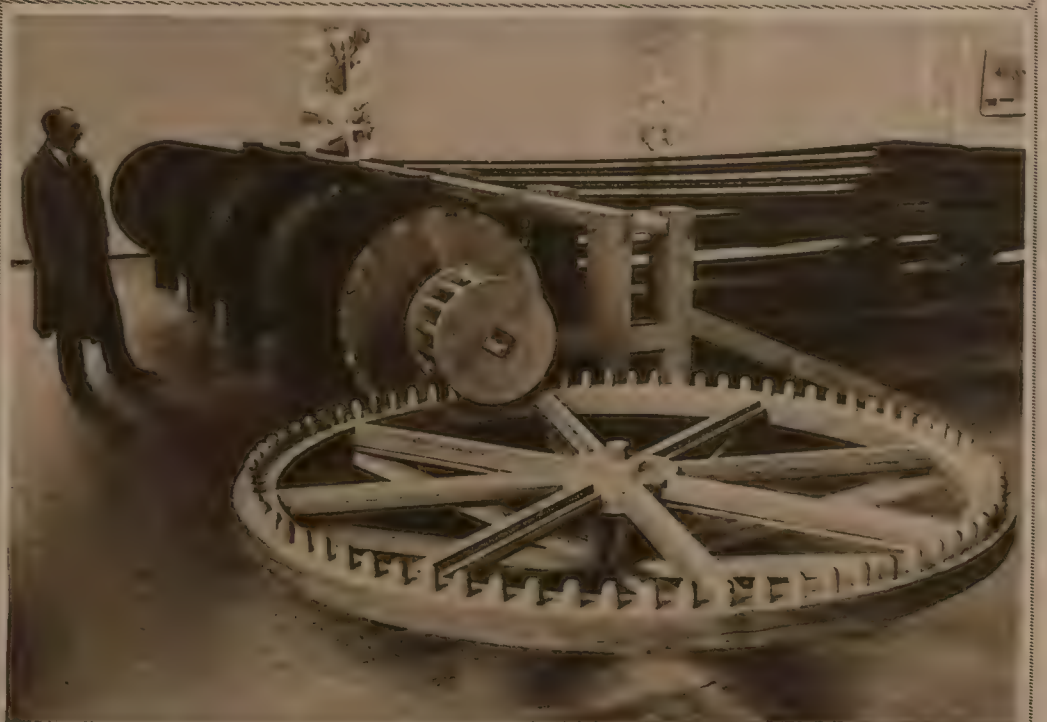
MECHANICS: GEAR-BOXES, SIMILAR TO THOSE USED IN MODERN CARS, DESIGNED BY THE GREATEST "ALL-ROUND" GENIUS OF ANY AGE.



SHIP-BUILDING: THE MODEL OF A PADDLE-STEAMER CONSTRUCTED FROM THE DESIGN SHOWN IN THE BACKGROUND—A DA VINCI ANTICIPATION.



PRINTING: A PRESS PRE-DATING SIMILAR PRESSES PRESERVED IN THE GUTENBERG MUSEUM AT MAGONZA BY 150 YEARS.



ENGINEERING: PROBABLY THE FIRST MACHINE DESIGNED TO RUN WITH A BELT DRIVE—A LARGE-SCALE WORKING MODEL IN THE EXHIBITION AT MILAN.

*Continued.*

in the history of civilisation. The collaboration of historians and well-known scientists has enabled the Leonardo Exhibition to display models of a great many of the machines invented and designed by da Vinci; the closest interpretation of the original designs has been realised, and working models have been constructed according to fifteenth-century technical means. Even the raw material used is that presumably available to artisans of the period. The models clearly show that Leonardo was often 400 years in advance of his age. Of particular interest are the models of the differential, the gear-box, and those dealing with flight. (Pictorial Press.)



# BOOKS OF THE DAY.

MODERN art of the extremer sort (if there can be degrees of extremity) seems to have reached the end of its tether, and there are encouraging signs of a return to normal, or at least to moderation. It is realised that art must come to terms with public taste if it is to survive economically, and economic survival is a necessary condition of æsthetic reform. The steps that led to the present *impasse*, and the way out, are set forth in an important book by a famous painter who has himself been regarded as the arch-rebel, namely, "WYNDHAM LEWIS THE ARTIST." From "Blast" to Burlington House. By Wyndham Lewis. Illustrated with 12 Reproductions from the author's work, including 3 in Colour (Laidlaw and Laidlaw; 15s.).

This book, written with all the author's vigour and vivacity, is to be welcomed not only as an effort towards betterment in the art world, but as perhaps the best elucidation of modernist principles that we have had, and in itself a brilliant piece of polemic. Besides the two preliminary chapters discussing the present discontents and the proposed remedy, it contains the author's chief previous utterances on the art of painting, here collected for the first time, including material from "Blast" and "The Tyro," and the complete, revised text of "The Caliph's Design." It is hardly necessary to recall that "Blast" was the title of the bomb-shell thrown by Mr. Lewis and his then youthful adherents into the entrenched camp of academic convention, shortly before the Great War. As one of its earliest purchasers, I remember well the succession of mental shocks I received on first looking through its explosive pages. Though the paper covers were pink, that hue did not imply any half-measures, and it really stood for "red revolution" in the arts. It did good work in sweeping away old rubbish and clearing the ground for new ideas, though some of its results



"WHITLINGHAM REACH."—[Lent by R. J. Colman, Esq.]

proved a little too violent for slow-moving British opinion.

The other allusion on the title-page of the present volume relates to the Royal Academy's rejection, in 1938, of a painting by the author, and Mr. Augustus John's consequent resignation from the Academy in protest. As a pendant to his book, Mr. Lewis reprints his three letters to *The Times* contributed to the ensuing controversy, with a few fresh comments, in which he shows no mitigation of his bitterness towards that institution, however much he now desires to conciliate the general public. "The subtitle of this book," he notes, "is *From 'Blast' to Burlington House*: but, of course, *Blast* never got inside Burlington House. In the person of Mr. T. S. Eliot (as painted by me) it merely essayed to break in. It was promptly repulsed, as might have been expected. So perhaps the subtitle should have read, '*From Blast to the portals of Burlington House*.'" The rejected portrait of Mr. Eliot is reproduced in colour as frontispiece and on the wrapper.

In connection with the other illustrations to the work, Mr. Lewis, who now advocates in some sort a return to nature by modern art, emphasises his claim to have always thought nature "diabolically interesting" and made her the foundation of his work, however unorthodox. "That I never deserted the concrete for the abstract," he writes, "—that I not only continued my interrogation of nature, but based my geometrics upon that—I have already pointed out. And for the plates to accompany the text of this book I have gone to work in which I am seen deep in the imitation of nature, rather than exploring those independent abstractions that suggest themselves, as a result of any observation of nature that is at all profound. To-day I am a *super-naturalist*—so I might call myself." Has it occurred to Mr. Lewis, by the way, that there is a certain ambiguity in the label "super-naturalist" which

By CHARLES E. BYLES.

might give cause to the ungodly to blaspheme by associating it with spooks? I am a little doubtful, too, whether the kind of naturalism which he expounds will be quite as popular as he expects, or whether it may still be above the heads of the British public, which does not distinguish between one art theory and another. It lumps them all together as "freaks," and all it wants is something it can admire and understand.

Before proceeding to suggest a cure for the maladies afflicting his profession, Mr. Lewis, like a good physician, diagnoses the symptoms of the disease. What it amounts



FROM THE CENTENARY EXHIBITION OF THE WORK OF JOHN THIRTLE, A NORWICH PAINTER WHOSE STYLE WAS CLOSELY ALLIED TO THAT OF HIS BROTHER-IN-LAW, COTMAN: "TOMBLAND, NORWICH."—[Lent by the Dean of Norwich.]

The centenary of the death of John Thirtle of the Norwich School of Painting is being marked in Norwich, the place of his birth (in 1774), by a loan exhibition of his pictures in the Norwich Art Gallery. The Exhibition was opened on Wednesday, July 19, by Mr. Laurence Binyon, and remains open until September 30. Thirtle, whose work commands high prices nowadays, was one of the Crome circle, and married a sister of John Sell Cotman. His art exhibits many of the characteristics of his brother-in-law. He was a member of the Norwich Society and contributed largely to its exhibitions. (Owners' Copyrights strictly Reserved.)



"FISHING BOATS, STORM COMING UP."—[Lent by Sir Robert Bignold.]

to is that artists, except a chosen few, are unable to live by their art. The very fact that Mr. Lewis was himself the ringleader of a stylistic revolution in England lends all the more weight to his reconsidered counsels. "Since it is no longer possible," he declares, "to proceed to any far-reaching experimental reforms except in a hole-and-corner way, it would be better frankly to go back to the natural function of painting, and, in a word, *imitate*. . . I am persuaded that that is the road to take—the only road open to the painter to-day—if painting is to be salvaged. It has been scuttled by the clowns of 'super-realism'—which was a sort of revenge of the second-rate.

In order to come back, it must become popular." And, again: "There appear to me to be two pre-requisites to the rescue of painting from its present tragic eclipse. The first is the unconditional surrender, in face of *force majeure*, of the minuscule colony of 'abstractists.'"

In thus frankly admitting defeat, and the necessity of a fresh start, Mr. Lewis has done a great service to the future of British art. His new position is not a recantation of principles, but rather a policy of postponement until public taste is ripe to accept innovations. He acknowledges that his own movement anticipated all the vagaries of to-day. "There is nothing," he writes, "being done in 1939 in England that was not done by us—Gaudier, Mr. Wadsworth and myself—in 1914. . . I regret that it is my melancholy task to announce the end of all that, and that it has devolved upon me, of all men, officially to close this bankrupt exhibition, of what are now nothing but freaks. . . And is Nature, then, so contemptible? The answer is thundered at us from the roof of the Sistine Chapel: or whispered to us by the feathery pale perfection of the trees in Corot's landscapes."

Despite his avowal of responsibility for many modernist developments in art, Mr. Lewis yields to none in ridiculing the extravagances and "freak exhibitions" of Surrealism. "The *surreal*," he says, "is work done for a few dozen people at the outside. . . These exhibitions. . . were the point at which the goose that lays the golden eggs finally stopped doing so. Potatoes, their earthen buttocks rouged, their 'eyes' pencilled with mascara, joined to each other with umbilical cords of crimsoned flex; a bisected topper, with a fringe of hair gushing upon its inner rim, standing upon a sawed-off water-main; a few large pebbles under a glass clock-case; these never very funny mock-exhibits were the



"VIEW OF NORWICH FROM MOUSEHOLD."—[Lent by Sir Henry Holmes.]

undoing of the artist. No pictures could sell after a year or two of that, at least nothing off the beaten track. . . Such freak exhibitions. . . made it impossible for anyone thereafter to dispose of a picture that was not blamelessly orthodox."

There is an element of reminiscence in Mr. Lewis's book which is among its most attractive features. It relates both to his career in art and criticism and to his military experiences. Regarding the latter he recalls: "The 'vorticists' enjoyed a life of a year or two, no more. They were snuffed out by the Great War. Some were wiped out by it in every sense. The War came a few months after the publication of *Blast No. 1*. I, who had been the principal exponent of 'vorticism,' attempted to keep the vorticist flag flying for a short while, then became a soldier. . . The sergeant of my gun was killed and most of my gun-crew made casualties. . . I was not associated myself with a more imposing object than a six-inch howitzer; but I made what I could out of that. (My picture of a battery in action is in the Ottawa war-museum.) We all of us went over into the War, and lost our 'Vortex' in it. When we came back into art out of life—desperate life—again, we had no appetite for art-politics."

Art from the wealthy collector's point of view, and more especially as it is regarded by the possessors of family portraits and heirlooms, finds mention incidentally, through the illustrations and certain allusions to the pitfalls of loan exhibitions, in "A HISTORY OF WELBECK ABBEY AND ITS OWNERS." Vol. II., 1755-1879. By A. S. Turberville, Professor of Modern History in the University of Leeds. With 58 Colotype Plates (Faber and Faber; 25s.). The numerous portraits reproduced include works by Kneller, Reynolds, Romney, Lawrence, Stubbs, and G. Richmond, R.A. Gainsborough does not seem to be represented. Much of this volume is devoted to the third Duke

[Continued on page 216.]



## TIENTSIN PERSONALITIES AND NEWS.



## THE BLOCKADE OF THE CONCESSIONS



1. GENERAL HOMMA, COMMANDING THE JAPANESE FORCES AT TIENTSIN AND RESPONSIBLE FOR THE BLOCKADE.

2. MR. CECIL DAVIS, HONORARY AGENT FOR NEW ZEALAND AT TIENTSIN, HAS SUFFERED INDIGNITIES.

3. MR. IVOR HOUSE, WELL-KNOWN AMATEUR JOCKEY IN CHINA, HAS BEEN STRIPPED THREE TIMES.

4. MR. J. A. WHITE-WRIGHT, SECRETARY OF THE TIENTSIN COUNTRY CLUB, HAS BEEN FORCED TO STRIP BY JAPANESE SENTRIES.

5. MR. AND MRS. D. FINLAY, WHO HAVE BOTH SUFFERED AT THE HANDS OF THE JAPANESE.

6. A CHINESE UNDESSING IN FRONT OF JAPANESE SOLDIERS IN THE GUARDROOM. (From "L'Illustrazione Italiana.")

7. JAPANESE SENTRIES EXAMINING THE PASS OF A RESIDENT IN THE BRITISH CONCESSION. (From "L'Illustrazione Italiana.")

8. A PHOTOGRAPHER PRODUCES HIS IDENTITY PAPERS FOR THE SENTRIES' INSPECTION. (From "L'Illustrazione Italiana.")

9. AN INDIAN'S BRITISH PASSPORT CLOSELY SCRUTINISED BY THE JAPANESE IN THE GUARDROOM. (From "L'Illustrazione Italiana.")

On July 24, the Prime Minister read to the House of Commons the text of the Anglo-Japanese agreement reached on July 22 between Sir Robert Craigie, the British Ambassador, and Mr. Arita, the Japanese Foreign Minister, which formed a basis for the Tokio conference on Tientsin. Replying to questions, Mr. Chamberlain stated that the Tokio talks would be "confined to the local issues at Tientsin," and said that the general position there was unchanged. No incidents had been reported, the milk situation was fairly satisfactory, and supplies were good, but continued to be subject to delays at the barriers. The blockade of the British and French Concessions began on June 14, and has been continued with undiminished severity. Apart from the difficulty of obtaining food, those residing in the Concessions have had to submit to search at the barriers, and several British subjects have suffered indignities at the hands of the Japanese sentries.

Mr. Ivor House, who is well known in China as an amateur jockey, was forced to strip at the barriers on July 11, the third such experience he has had. On June 25, Mr. D. Finlay and his German-born wife, who were on their way to the Tientsin Country Club where Mrs. Finlay is employed as house manageress were stopped by the Japanese sentries, and Mr. Finlay was stripped and then thrust into the street half-naked, while Mrs. Finlay was forcibly stripped to her underclothes in the presence of a Japanese soldier. Mr. Cecil Davis, Honorary Agent for New Zealand at Tientsin, and Mr. J. A. White-Wright, secretary of the Tientsin Country Club, have also been treated with similar indignity by the sentries. General Homma has stated that the Japanese do not regard nudity as humiliating, and at a meeting of journalists offered to strip in their presence (Photographs 1 to 5, by Sport and General; Nos. 6 to 9, from "L'Illustrazione Italiana.")

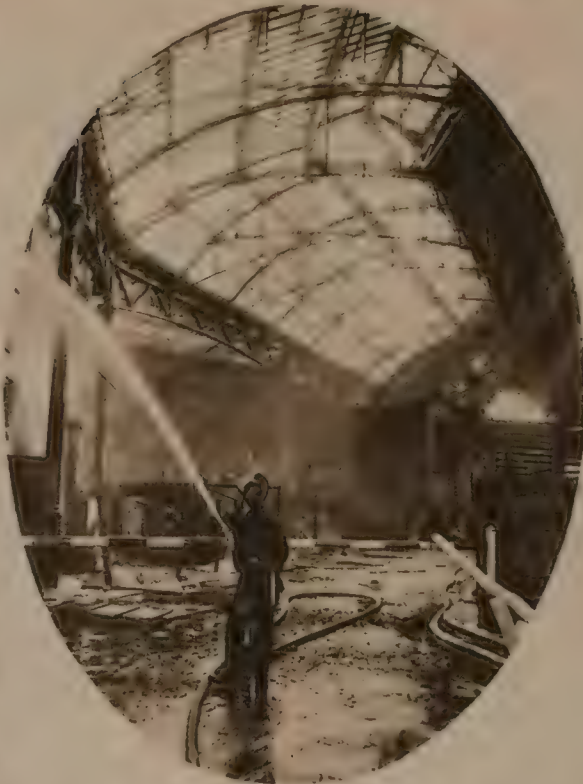


## HAPPENINGS OF THE WEEK RECORDED BY THE CAMERA.



PROGRESS WITH ENGLAND'S UNIQUE "WOODEN WALL": STEPPING THE MAST OF THE "RESEARCH," AT DARTMOUTH.

The launch of that unique vessel, the Royal Research ship, "Research," was illustrated in our issue of April 15. This novel version of the "wooden walls of England" (as little metal as possible has been used in her building) is designed for entirely peaceful service—magnetic surveying. The charts compiled as the result of her work will be made available to all nations. (Fox.)



AFTER THE FOURTH BIG LONDON FIRE IN LESS THAN A MONTH: THE SODDEN INTERIOR OF BOROUGH MARKET.

The fourth big fire in London in less than a month broke out late at night in Borough Market, the big fruit and vegetable centre in Southwark, on July 19. Flames leapt 40 to 50 ft. in the air; and the glow could be seen for several miles. Electric current in Cannon Street Station and Charing Cross failed, and a temporary delay resulted—Cannon Street remaining closed till July 22. (Wide World.)

## THE BOROUGH FIRE, A.R.P., DANZIG AND THE MOOT.



THE HELMETS OF FIREMEN KILLED ON DUTY: A UNIQUE EXHIBIT AT THE LONDON FIRE BRIGADE MUSEUM.

A unique feature of the Museum at the London Fire Brigade's headquarters in Lambeth is this exhibit of helmets belonging to members of the Brigade who have lost their lives in the performance of their duty. There are some thirty helmets shown, among the earliest being that of Fireman Jacobs, killed at a fire in Wandsworth in 1889. (L.N.A.)



PROBABLY A UNIQUE MILITARY MASCOT: OSCAR THE R.A.F. BABY SEAL, SEEN IN HIS BATH AT WEYBOURNE.

A baby seal recently found by the Territorials at Weybourne, Dorset, was handed over to the local R.A.F. station, where he made himself quite at home. He was adopted as a mascot, and was christened Oscar. Enquiry at the London Zoo brought the information that a diet of milk and cod-liver oil would be necessary for several weeks, and he was fed accordingly. (Fox.)



IN THE STREETS OF THE FREE CITY: UNIFORMED NAZI DANZIGERS AND ARMED GERMAN "TOURISTS."

As far back as July 3, Mr. Chamberlain told the House of the "large and increasing number" of German nationals arriving in Danzig ostensibly as tourists. On July 23, however, Herr Forster, Danzig's Nazi Gauleiter, addressing 40,000 dockyard workers, said "it is no longer necessary to rely on the German Army... all can see that we have conscripted men." (Planet.)



THEIR DEFENCE AGAINST THE BOMBER: MEMBERS OF THE PUBLIC INSPECTING THE GREEN PARK SHELTER.

Between July 20-22 the eight air raid shelters constructed by the City of Westminster were open to the public. A total of 14,000 can be accommodated on the Home Office scale, which allows 3½ sq. ft. per person. Dug in the crisis of last September, they have since been made permanent, with concrete and grass coverings. The work, except for supervision, was done by unemployed men. (A.P.)



IN SOUTHAMPTON AFTER A VOYAGE FROM AUSTRALIA IN A 50-FT. BOAT: THREE SCOUTS IN THE YAWL IN WHICH THEY HAVE BEEN A YEAR AT SEA.

Three young Scouts, Bernard Plowright (English), David Walsh (Australian), and Wladyslaw Wagner (Polish), set sail in July of last year to attend the World Rover Scout Moot in Perthshire. Their boat was a 50-ft. yawl. On July 21, a year or so later, they arrived at Southampton, where they said that they had had a "most adventurous voyage." They met with bad weather the last part of the trip: the journey from Algiers took them a month. At Monzie Castle, where the Moot is being held, they received a great welcome, as can be seen in our photograph. The three

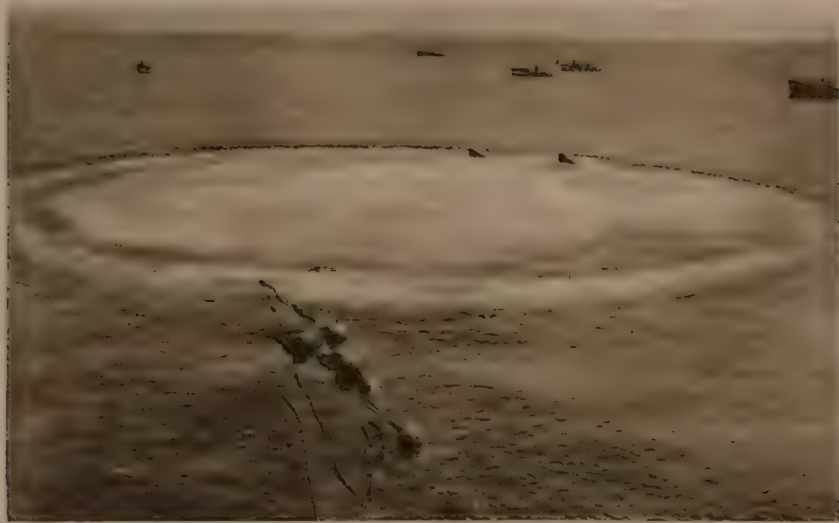


ARRIVING IN "SIR LANCELOT," THE THIRTY-YEAR-OLD CAMP CAR: THE THREE SCOUTS WHO SAILED FROM AUSTRALIA BEING WELCOMED AT THE ROVER MOOT IN SCOTLAND.

scouts drove to the Castle in the thirty-year-old camp car named "Sir Lancelot," with Scottish Rover Scouts, with drawn swords, the guard of honour. The Moot closes to-morrow (July 30). Over 3500 young men representing more than forty Empire and foreign countries, assembled for it. The Moot was officially opened by Lord Somers, Deputy Chief Scout, and welcomed by Mr. John Colville, Secretary of State for Scotland. Monzie Castle was last used as a camp in July 1914 for the Highland Divisions Territorial units. (Photographs by Wide World.)



# FAILURES IN SUBMARINE SALVAGE: THE "SQUALUS" AND THE "THETIS."



THE ABORTIVE ATTEMPT TO SALVAGE THE SUNKEN U.S. SUBMARINE "SQUALUS": THE SCENE AS THE WRECK NEARED THE SURFACE. (A.P.)



LIKE A GIANT SPERM THRESHING THE SEA AS IT RISES TO SPOUT: THE ILL-FATED "SQUALUS," SALVAGED FROM THE OCEAN-BED, BREAKING SURFACE. (A.P.)



REMINISCENT OF THE APPEARANCE OF THE "THETIS" STERN ABOVE WATER: THE BOW OF THE "SQUALUS" VISIBLE BEFORE THE PONTOON CHAINS BROKE. (Wide World.)

As briefly described and illustrated in our issue of last week, the American submarine "Squalus," which sank off Portsmouth, New Hampshire, on May 23, with the loss of 26 lives, was raised by U.S. salvage authorities, using heavy pontoons, on July 13, the bow of the vessel heaving out of the sea (top, right) in much the same way as "Thetis'" stern did in Liverpool Bay. But within a few minutes of the successful raising, the pontoon chains broke under the weight of the



UNDETERRED BY A FIRST FAILURE: AMERICAN NAVAL MEN RESTARTING SALVAGE OPERATIONS AFTER THE WRECK OF THE "SQUALUS" HAD SUNK AGAIN. (Planet.)

submarine, which precipitately plunged back to the ocean-bed, carrying three of the pontoons with her, and nearly upsetting a boatload of navy men watching near by. The vessel was extricated from the thick mud in which she had become embedded by pumping air into the ballast tanks, and then seven huge pontoons, arranged at different levels, helped to lift her. It is to be presumed that the new salvage operations, which were at once resumed, will also follow this method.



THE ABORTIVE ATTEMPT TO RAISE THE "THETIS": THE SALVAGE SHIP "ZELO"—WITH A SECOND SALVAGE VESSEL STANDING BY—SHOWING THE EIGHT LIFTING HAWSERS IN POSITION OVER THE SHIP'S SIDE, ATTACHED TO BAULKS—SOME OF WHICH YIELDED WHEN THE LIFT BEGAN.

An attempt was made on July 22 to raise the submarine "Thetis" from the bottom of Liverpool Bay, where she has lain since she foundered on June 1 with the loss of 99 lives. The attempt was unsuccessful owing, it has been established, to a concentration of at least 75 per cent. of the heavy load upon two of the eight 9-inch lifting wires secured to the salvaging ship "Zelo" at 16 points. This maldistribution was due to the strong tides sweeping the wires away from the

allotted positions, and preventing divers from checking the positions just previously to the lift being made. The wires held, but two beams or baulks on the "Zelo" were twisted. As soon as circumstances permit, it is stated that another attempt to salvage the "Thetis" will be made. A conference called by the Board of Admiralty to discuss problems arising from the set-back was arranged to be held at the Admiralty on Thursday. (Fox.)



**MODERN SUBMARINE PROVIDED WITH SUGGESTED LIFE SAVING AND SALVAGE DEVICES.**

POSITION OF INLETS TO SUPPLY FRESH AIR AND OUTLETS FOR EXIT OF FOUR RUNGERS FOR USE FOR EXPELLING WATER FROM FLOODED COMPARTMENTS BY A BLAST OF COMPRESSED AIR.

LOW INDICATOR BUOY.

ALL HATCHES PROVIDED WITH STRENGTHENING GIRDERS.

FORWARD DAVIS GEAR, ESCAPE HATCH.

FORWARD INDICATOR BUOY FITTED WITH AIR TUBES, TELEPHONE AND LIGHT.

SUPERSTRUCTURE DECK.

PERISCOPE.

SHRINK AIR PIPE VALVE.

PROTECT PORTION OF SHIP'S SUBMERGENCE VALVE HOW TO BE FIXED IN A MORE ACCESSIBLE POSITION.

SAFETY CATCHES FITTED TO INNER DOORS OF TORPEDO TUBES TO PREVENT DOORS BEING OPENED, SHOULD CORRESPONDING BOW CAP BE OPEN.

DAVIS ESCAPE LOCK.

OFFICERS AND CREWS QUARTERS.

WORKING CHAMBER.

DEVICES TO BE PROVIDED TO PREVENT BULLHEAD DOORS FROM JAMMING, ETC.

ENGINE ROOM.

BLESS SURFACE MOTORS.

ELECTRIC SUBMERGENCE PROPULSION MOTORS.

RELEASING ARCHIMEDY.

PORT PROPELLER.

STERN ESCAPE HATCH.

MODIFICATION OF THE STERN TO PROVIDE FOR ESCAPE LOCK.

DISABLED SUBMARINE.

**TYPES OF MARKER BUOYS.**

SINGLE TYPE (SIMILAR TO THOSE FITTED TO THISTLE WITH FLAG ONLY).

TYPE FITTED WITH FLAG AND TELEPHONE.

FLAG POLE.

WATER-TIGHT COVER.

TYPE FITTED WITH FLAG, TELEPHONE, LIGHTS AND SIREN.

TELEPHONE.

TRIPLE LIGHTS.

TYPE FITTED WITH LIGHTS, FLAG AND TELEPHONE.

VOID STEIN.

SWINGING STEEL.

THE TELEPHONE MARKER BUOY IN USE.

OFFICER USING TELEPHONE.

SURFACE.

MARKER BUOY.

DISABLED SUBMARINE.

PROVISION OF AIR PURIFYING APPARATUS FOR HARDENING AIR CONDITIONS IN A SUBMARINE WHEN MORE THAN NORMAL CASH IS ON BOARD.

DAVIS ESCAPE LOCK.

**SUBMARINES ON TRIALS TO TOW BUOYS (SMALL MARKER BUOYS) AND TO BE ACCOMPANIED BY A DESTROYER.**

SURFACE.

BUOY.

SUBMERGED SUBMARINE.

TOWING WIRE.

CIRCULAR BUOY.

CONICAL BUOY.

**MARKER BUOY PROVIDED WITH TWO WAY AIR PIPES, TELEPHONE AND LIGHT FOR QUICKLY SUPPLYING FRESH AIR AND REMOVING CO<sub>2</sub> AIR FROM A DISABLED SUBMARINE.**

FOUR AIR PIPE.

TWO WAY AIR PIPE.

TELEPHONE CABLE.

OUTER COVER.

ELECTRIC LIGHT CABLE.

SUPERSTRUCTURE DECK.

FLAG CAN BE FITTED.

BUOY ON THE SURFACE.

THE AIR PIPE MARKER BUOY IN USE.

← TWIN AIR PIPES AND ELECTRIC CABLES.

DISABLED SUBMARINE.

**KEY TO LETTERING.**

A - ELECTRIC LIGHT.

B - QUICK RELEASE COVER.

C - TELEPHONE IN BOX.

D - AIR PIPE AND CONNECTION.

E - BUOYING CHAMBERS.

F - ELECTRIC CABLE.

G - TWIN AIR PIPE.

H - RELEASE IN SUPERSTRUCTURE ON SUBMARINE.

I - AIR PIPE STOWED.

J - RELEASE SHAW.

K - RELEASE LEVER.

INSIDE SUBMARINE.

**INSTANTANEOUS COUPLING FOR EMERGENCY AIR PIPES TO AVOID DIFFICULTY OF CONNECTING, TUBES OF A SCREW UNDER WATER.**

(1) SPRING LOADED CATCHES.

(2) SPRING.

(3) RUBBER SEATING.

(4) AIR TUBE.

(5) ANGLE END FUSED TO SUBMARINE.

(6) FEMALE END ON TUBE FROM SURFACE.

DAVID 1935

Important recommendations to prevent future submarine disasters were mentioned at the "Thetis" Inquiry on July 19 by Admiral Sir Martin Dunbar-Nasmith, V.C. Commander-in-Chief, Plymouth. The recommendations included the investigation of the possibility of indicator buoys provided with telephones and lights; the possibility of fitting a device to enable the crew to escape should the stern be raised above water; safety clips on the rear (or inner) doors of torpedo tubes, so arranged that the tubes could not be opened when the bow cap was open (a proposal already adopted); a scheme to improve air conditions in a submarine when more than the normal crew was on board; and a method of allowing the water from the escape chambers

to be drained into the bilges, or some tank, so that it can be pumped away. Another suggested measure is a device to prevent bulkhead doors from jamming, as it was mentioned the escape of Lieut. Woods and others from the flooded compartments was delayed by the jamming of the doors. Other recommendations included the placing of the valve of the gun recuperator in a position more accessible to divers; fore and aft indicator buoys, marked to show whether they were released from the bow or the stern; changes in the method of expelling water from flooded compartments by compressed air; strongbacks (strengthening girders) for the hatches; and a suggestion that all submarines on trial should tow "buffs" (small marker buoys) so that

attendant vessels could always mark the submarine's position, even when below periscope depth. Finally, it was recommended that the attendant vessels should include destroyers. On this page we show a submarine fitted with these suggested improvements, which, furthermore, are arranged that they do not unduly impair the fighting efficiency of the boat. A buoy developed and perfected in the laboratories of Sir Robert H. Davis, the inventor of the Davis escape gear, is provided with a light and carries to the surface a length of high-pressure hose. This oval-shaped hose contains two tubes, one for pumping high pressure air into a sunken boat, and the other for carrying to the surface the foul air. The tube also carries electric

cables to light the lamp on the buoy, and also telephone cables. Another interesting suggestion that has been made concerns the difficulty of screwing a female union to the three on the rest. This is not an easy job in the ordinary way, but when attempted by a diver working under difficulties resulting from the depth of water and fierce currents, may become almost impossible. The suggestion is that "snap-on" connections should be used, instead of screw ones—the male end being fixed to the submarine and the female union to the hose from the surface. To connect up, the diver would only have to push the union home, the spring catches would do the rest—the greater the water-pressure, the better being the joint.



## A PAGE OF PROMINENT PEOPLE IN THE PUBLIC EYE:



**LIEUTENANT-GEN. SIR ARCHIBALD P. WAVELL.**

His appointment as General Officer Commanding-in-Chief, Middle East, was announced on July 20. During 1918 was Brigadier-General, General Staff, 20th Corps in Palestine, and remained in the Middle East till 1920.



**MAJOR-GENERAL SIR FREDERICK A. PILE.**

His appointment as G.O.C.-in-Chief, Anti-Aircraft Command, Territorial Army, was announced on July 20. Was, in 1937, selected for command of the second A.A. division, then embracing the southern half of the country.



**HERR WOHLTAT.**

Rumours of a proposal said to have been discussed between Mr. R. S. Hudson, Secretary for Overseas Trade, and Herr Wohltat, of the German Ministry of Economics and General Goering's principal adviser, for a £1,000,000,000 loan to Germany to enable her to convert her industries to a peaceful basis and disarm, caused much anxiety last week-end. In the House on July 24 Mr. Chamberlain said: "There is no proposal for a German loan." He made it clear that in the conversations with Herr Wohltat Mr. Hudson was only expressing personal views.



**MR. R. S. HUDSON.**

## PERSONALITIES OF THE WEEK AT HOME AND ABROAD.



**SIR COSMO PARKINSON.**

Was appointed on July 18 Permanent Under-Secretary of State for Dominion Affairs, in succession to Sir Edward Harding. Sir Cosmo Parkinson had been Permanent Under-Secretary of State for the Colonies since July 1937.



**SIR GEORGE GATER.**

Was appointed Permanent Under-Secretary of State for the Colonies on July 18. Formerly Clerk to the L.C.C.; Education Officer to the L.C.C., 1924-33. Served during the war in Gallipoli, Egypt, and France, being mentioned four times in despatches.



**KING LEOPOLD OF BELGIUM, WITH HIS THREE CHILDREN, PHOTOGRAPHED DURING THE CELEBRATIONS OF BELGIUM'S NATIONAL DAY IN BRUSSELS.** Celebrations of the Belgian National Day on July 21 in Brussels included a "Te Deum" sung in the Collegiate Church of Sainte Gudule. The King, the three Royal Princes, the Diplomatic Corps, Members of Parliament, and all the principal officers of State were present.



**SIR DAN GODFREY.**

Died on July 20; aged seventy-one. A pioneer of English municipal music, he was for over 40 years musical director at Bournemouth. Knighted in 1922 in recognition of his musical services, and made an honorary fellow of the Royal College of Music, 1923.



**BARON EMILE D'ERLANGER.**

The well-known banker, who died on July 24; aged seventy-three. Was, with Cecil Rhodes, largely responsible for the development of Rhodesia. He was an enthusiastic supporter of the Channel Tunnel Scheme. Baron Emile was the author of several volumes of verse.



**MR. T. W. HAYWARD.**

Famous England and Surrey cricketer. Died July 19; aged sixty-eight. First made his name in 1892. A fine bowler as well as batsman, in 1897 scored 1368 runs and took 114 wickets. In 1906 he scored thirteen centuries, and 3518 runs, still the record season's aggregate.



**SIR EDWARD HARDING.**

Permanent Under-Secretary of State, Dominions Office, appointed High Commissioner for Basutoland, Bechuanaland Protectorate and Swaziland, in succession to Sir William Clark; and also U.K. High Commissioner in South Africa.



**THE SUCCESSOR TO GRIFFITH LEROTHODI, PARAMOUNT CHIEF OF BASUTOLAND: CHIEF BERENG (IN FOREGROUND) AT A BASUTO RACE MEETING.**

Griffith Lerothodi, Paramount Chief of Basutoland, died suddenly on July 23. He was the last of the great Zulu kings. He leaves two sons, Bereng, chosen by the subordinate chiefs to succeed his father, and Seiso who enjoys great popularity among the masses, winning their admiration with his racing ponies.



**ANGLO-POLISH MILITARY CONVERSATIONS IN WARSAW: SIR EDMUND IRONSIDE WITH MARSHAL SMIGLY-RYDZ (FACING CAMERA) AND OTHER POLISH MILITARY LEADERS.** General Sir Edmund Ironside, Inspector-General of Overseas Forces, arrived in Warsaw on July 18. He saw Marshal Smigly-Rydz, Inspector-General of the Polish Army, and had conversations with him which were described as "extremely frank." He spent his last day in Poland watching the Polish Army in action, seeing battalion exercises near Warsaw, and watching tanks, medium artillery, and bombing planes at work. He arrived back in London on July 21.



**GENERAL FRANCO'S GREAT RADIO PROPAGANDIST DISMISSED FROM THE GOVERNORSHIP OF ANDALUSIA: GENERAL QUEIPO DE LLANO BEFORE THE MICROPHONE.** It was learned on July 21 that General Queipo de Llano, Governor of Andalusia and famous during the Civil War as the "radio General," had been relieved of his office. Incensed, apparently, because the town of Valladolid, the great Falangist centre in Castille, was chosen before Seville to be the recipient of the Laureate Cross, he uttered some outspoken words at a banquet in Seville. Recent reports speak of him as staying in Burgos.



## AT HOME AND ABROAD: A PICTORIAL COMMENTARY ON RECENT EVENTS.



FIRING HIGH-VELOCITY ARMOUR-PIERCING BULLETS: THE NEW ANTI-TANK RIFLE DEMONSTRATED ON SALISBURY PLAIN TO OFFICERS OF THE ARMY IN INDIA.

On July 20, officers of the British Army in India and Burma at present home on leave watched a demonstration of the new weapons devised to afford protection to the infantry from tank attacks. The demonstration took place on Salisbury Plain, and several direct hits were scored on the moving targets by the new two-pounder gun, which can fire approximately fifteen rounds a minute. The officers also saw the '55-inch anti-tank rifle, which fires high-velocity armour-piercing bullets. (Topical.)



THE THIRTIETH ANNIVERSARY OF THE FIRST FLIGHT ACROSS THE ENGLISH CHANNEL: M. BLÉRIOT WITH HIS MACHINE BEFORE HIS MOMENTOUS ACHIEVEMENT.

The thirtieth anniversary of the first flight across the English Channel was celebrated on July 25, when a banquet, which was attended by Mme. Blériot, the widow of the pioneer airman, was held in London to commemorate M. Blériot's feat. The above photograph was published in "The Illustrated London News" of July 31, 1909, and shows M. Blériot with his machine before starting on his thirty-seven-minute flight from Calais to Dover.



SPAIN RETURNS TO NORMAL AFTER THREE YEARS' WARFARE: THE FAMOUS "ENCIERRO DE TOROS" AT PAMPLONA.

Three years' warfare has not, apparently, satisfied the Spaniard's taste for danger, as this photograph shows. Pamplona's famous "encierro de toros" attracted as many amateur "bullfighters" as ever this year. The bulls are allowed to run through the principal streets of the town to the bullring, and youths demonstrate their skill in avoiding the infuriated beasts. (A.P.)



THE SULTAN OF ZANZIBAR CALLS ON THE ADMIRAL IN H.M.S. "GLOUCESTER" IN THE ROYAL BARGE.

On July 3, the Sultan of Zanzibar, H.H. Seyyid Sir Khalifa bin Harub, called on the Admiral commanding on the East Africa station aboard H.M.S. "Gloucester." His Highness was rowed out to the warship in the royal barge which was presented to him by Queen Victoria. It was manned by a native crew wearing naval uniform. The Sultan was born in 1879, and succeeded his brother-in-law, who abdicated in 1911.



A "BROADCASTING HOUSE" IN JERUSALEM: THE NEW BUILDING OF THE PALESTINE BROADCASTING SERVICE.

The Palestine Broadcasting Service has recently moved its studios to a new building in St. Paul's Road. The building will afford more room for the large staff now engaged in this important branch of the General Post Office, and has been specially designed for broadcasting. There are four large studios and the control-room has every up-to-date improvement.



A RELAY RACE FROM SOUTHAMPTON TO AMERICA: THE FOUR ATHLETES RUNNING ROUND THE DECKS OF THE "EUROPA" AFTER EMBARKING.

Four athletes, Messrs. K. Bailey, N. Griffen, D. Brady, and G. Harris, left Southampton on July 22 aboard the "Europa" with the intention of running across the Atlantic to America. They will do this by running round the decks of the ship in three-hour relays. They are taking with them messages from the Mayor of Southampton to President Roosevelt, who will receive the runners in Washington after they have visited the New York World's Fair. (Central Press.)



THE RUMANIAN "CIVIL AIR GUARD": AIRWOMEN, DRESSED IN BLUE OVERALLS, MARCHING PAST IN A MILITARY PARADE AND SALUTING WITH RAISED ARMS.

The airwomen of the British Civil Air Guard are being trained to undertake non-combatant duties for the Royal Air Force during wartime, and may be employed in "ferrying" aircraft from the factory to the service stations. The value of women for this kind of work is also recognised in Rumania, where women pilots made their appearance in a military parade held on the occasion of the fête of St. Elias, patron saint of Rumanian aviation. (Wide World.)



THE CAMERA'S EYE IN ENGLAND:  
LONDON'S ART CONGRESS: A NEW CRUISER LAUNCHED.



THE FIRST ROYAL GARDEN PARTY TO BE CANCELLED IN JULY WITHIN LIVING MEMORY: GUESTS AT BUCKINGHAM PALACE SHELTERING BEFORE GOING HOME. (I.B.)  
For the first time within living memory an Afternoon Garden Party at Buckingham Palace in July had to be cancelled owing to the persistent inclemency of the weather. Ten thousand people were expected on July 20, and between 3 o'clock and 3.30 hundreds of guests arrived at the Palace and drove to the Grand Entrance, where they left their cars and waited on the Grand



THE RESULT OF A JULY TREACHEROUS EVEN FOR AN ENGLISH SUMMER: AFFIXING ONE OF THE CARDS ANNOUNCING THE CANCELLING OF THE ROYAL GARDEN PARTY. (A.P.)  
Staircase and in the Bow Saloon, which opens out on to the spacious gardens. But the continuous rain which had fallen for some time had rendered them unfit for the Party, and at 3.30, after an inspection of the grounds by officials of the Lord Chamberlain's Department, it was decided to cancel it and cards bearing the notification were placed by attendants on all the gates and entrances to the grounds. Two hundred guests who had arrived early took tea before leaving the Palace for their homes.



THE FIFTEENTH INTERNATIONAL CONGRESS OF THE HISTORY OF ART OPENED IN LONDON: THE EARL OF ATHLONE ADDRESSING REPRESENTATIVES OF 25 NATIONS.  
More than twenty-five nationalities are represented at the fifteenth International Congress of the History of Art which, on the first occasion of its meeting in England, opened at University College, London, on July 24. In an opening address the Earl of Athlone, Chancellor, welcomed the 700 delegates. (Keystone.)



THE NAME-SHIP OF A NEW CLASS OF BRITISH LIGHT-CRUISER TAKES THE WATER: THE LAUNCH OF H.M.S. "DIDO" AT BIRKENHEAD.  
The new cruiser H.M.S. "Dido," name-ship of her class, established in 1936, built by Messrs. Cammell Laird and Co., was launched at the Birkenhead shipyards by Lady Caird, wife of Sir James Caird, Bt., on July 18. The "Didos," a novel class of cruiser, displace 5450 tons, mount ten 5.2-in. guns, and have a speed of 33 knots. (Fox.)



THE FUNERAL OF ADMIRAL OF THE FLEET SIR ROGER BACKHOUSE: THE COFFIN BEING CARRIED INTO THE CHURCH OF ST. MARTIN-IN-THE-FIELDS.  
The funeral service for Admiral of the Fleet Sir Roger Backhouse, the former First Sea Lord, who died on July 16 at the age of sixty, was held on July 19 at St. Martin-in-the-Fields, the King being represented by Admiral the Hon. Sir Reginald Plunkett-Erle-Drax. The funeral procession was watched by thousands of spectators. (G.P.U.)



SHORTLY BEFORE THEY LEFT LONDON TO BOARD THE ROYAL YACHT FOR THEIR VISIT TO DARTMOUTH: THEIR MAJESTIES AT 145, PICCADILLY.  
In the above illustration the King and Queen are shown looking at toys which belonged to Princess Elizabeth and Princess Margaret, and at the cot used by both children when they were babies, at the Exhibition of Royal and Historic Treasures organised in aid of the Heritage Craft Schools at Chailley, Sussex, in their Majesties' former home at 145, Piccadilly. A short time after this photograph was taken they left Paddington in the royal train for Weymouth, en route for their week-end visit to Dartmouth, illustrated on pages 178 and 179. (Planet.)



IN FULFILMENT OF A PROMISE MADE BEFORE HER MOTORING ACCIDENT: QUEEN MARY OPENING THE NEW SURREY YEOMANRY HEADQUARTERS AT CLAPHAM.  
On the afternoon of July 22 Queen Mary declared open the new headquarters of the 98th (Surrey and Sussex Yeomanry, Queen Mary's) Field Regiment, R.A., in King's Avenue, Clapham. In the above photograph her Majesty is seen, accompanied by the commanding officer, passing down the lines of regimental officers on her arrival at the new headquarters, which she would have opened some time earlier but for the motoring accident which she sustained some weeks ago. The Dowager Lady Ampthill and Major the Hon. John Coke were in attendance. (L.N.A.)



PHOTOGRAPHY'S CENTENARY: THE CLUMSY APPARATUS OF THE PAST.

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS," BY COURTESY OF THE SCIENCE MUSEUM, SOUTH KENSINGTON.



BEARING A GUARANTEE WITH DAGUERRE'S SIGNATURE AND SEAL: A DAGUERRETYPE CAMERA OF 1839—THE EXPOSURE TAKING HALF-AN-HOUR. Although used for exposing sensitised daguerreotype plates to light, much as plates are exposed to-day in ordinary cameras, the plate-holder of this instrument differs essentially from modern types. The camera is of the sliding box type in which a rectangular wooden body slides backwards and forwards into a larger section for focussing purposes. It carries a single lens, mounted without diaphragm or stops.



HOW THE WET-PLATE CAMERAMAN SET OFF FOR FIELDWORK: THE ELABORATE APPARATUS PACKED ON THE OPERATOR'S BACK FOR CARRYING.

ESSENTIAL EQUIPMENT FOR WET PLATE PHOTOGRAPHY: A PORTABLE DARK TENT, SHOWING THE SMALL WATER TANK BEING PUT IN POSITION. In the wet collodion process of photography, invented in 1851 by Scott Archer—and still in use for process work—the glass plate was manipulated throughout wet. The operator inserted his head and arms into the tent shown above, so that its folds, drawn close around his waist, excluded all light. Water was drawn by a rubber tube from the tank, and ventilation was provided by a light-tight tube.



A WET PLATE CAMERA DESIGNED BY SCOTT ARCHER IN 1854 TO DISPENSE WITH A SEPARATE DARK TENT, DEVELOPING BEING DONE INSIDE THE APPARATUS ITSELF. With this camera the operator, as seen in the photograph, manipulates the plate with his arms placed in the sleeves and observes the progress of operations through a yellow glass provided with a wooden flap, there being three openings for vertical baths for development in the base. Bottles of chemicals are contained in the front portion, which can be closed in by hinged wooden flaps. The camera is fitted with a single lens, and folds up for ease of transport.



THE WET PLATE CAMERAMAN AT WORK: A REPRODUCTION FROM "PHOTOGRAPHY IN THE FIELD" OF ABOUT 1853.



READY TO BE WHEELED TO THE SCENE OF ACTION: THOMAS' BOX TENT FOR WET PLATE PHOTOGRAPHY FOLDED UP FOR TRANSPORT.

This outfit included, in addition to the usual chemicals of wet plate apparatus, a large developing dish and an india-rubber bag of water, instead of the tank in the photograph directly above. When in use the operator inserted his head and arms into the interior of the box, and fastened the light-proof curtain around his waist. There was no ventilation, and work was therefore extremely uncomfortable.

In striking contrast with the modern miniature camera are the cumbersome and barely portable apparatus, now to be seen in the "Hundred Years of Photography" Exhibition at the Science Museum, South Kensington. This exhibition, which was opened by the Marquess of Salisbury on July 20, and will close at the end of August, was arranged in conjunction with the Royal Photographic Society and the Photographic Industry to illustrate the history of photography from the time of its inception in 1839 down to the present day. A hundred years ago this summer two men, working independently, evolved the first practical processes of photography. In France the Government presented to the public working details of the process of Daguerre and awarded the inventor and his partner, Niepce, life pensions. The process, known as Daguerreotype, had a brilliant but limited existence. It was responsible for the metallic mirror-like portraits of our grandparents, still occasionally to be seen. Perfect detail was secured by this process, but only one copy of each camera picture was available. In England, Fox Talbot produced a method of photography on paper which, when perfected, allowed positive copies to be taken from a single

original negative, made in the camera and developed by methods similar to those used to-day. Fox Talbot's process, known as "Calotype" or "Talbotype," is the foundation of modern methods: he may therefore be regarded as the father of photography. Besides the early apparatus and photographs illustrating the work of Niepce and Daguerre in France, and of Fox Talbot, Herschel and Scott Archer in England, the exhibition deals with the development of pictorial photography, and photography applied to industry and science.



**DELPHI YIELDS NEW TREASURES, INCLUDING THE ONLY  
CHRYSELEPHANTINE STATUES BEFORE PHIDIAS:  
AN ANCIENT HOARD UNEARTHED BESIDE THE SACRED WAY.**



FROM THE NEWLY FOUND TREASURE OF DELPHI: LITTLE IVORY FIGURES OF THE ARCHAIC PERIOD—EVIDENTLY PARTS OF A BATTLE SCENE. (1½ TIMES ACTUAL SIZE.)

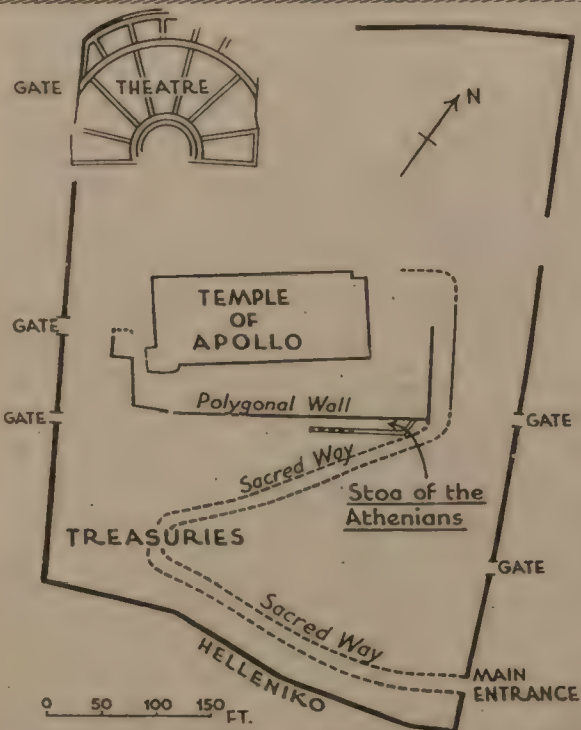
(LEFT) ONE OF THE TREASURES DISCOVERED IN THE RESUMED EXCAVATIONS AT DELPHI: A GOLD PLAQUE OF A GRIFFIN—DESIGNED AS A DRESS ORNAMENT. (ACTUAL SIZE.)



FURTHER IVORY FIGURINES—GIVING EVIDENCE OF A MINIATURE ART OF A FINE ORDER; AND PERHAPS FORMING PART OF THE DECORATIONS OF A COFFER OR THE ARMS OF A THRONE. (1½ TIMES ACTUAL SIZE.)



CHRYSELEPHANTINE STATUES A CENTURY BEFORE PHIDIAS' FAMOUS WORKS: AN IVORY HEAD OF THE EARLY SIXTH CENTURY. (ACTUAL SIZE.)



DELPHI: A SKETCH PLAN OF THE ANCIENT PRECINCT, SHOWING THE SACRED WAY TO THE TEMPLE; THE PRESENT DISCOVERY HAVING BEEN MADE BY THE ATHENIAN STOA.



THE SITE OF THE DISCOVERY OF THE NEW TREASURE AT DELPHI: THE STOA OF THE ATHENIANS ON THE SACRED WAY, WITH THE POLYGONAL WALL BEHIND IT; THE DITCH IN WHICH THE TREASURE WAS BURIED BEING WHERE THE ARCHÆOLOGISTS ARE STANDING.

Delphi, the seat of the famous Oracle of Apollo and the spiritual heart of ancient Greece, has been closely explored by French archæologists—the site was purchased by the French Government in the last century—until it was thought that the ruins had yielded all their treasures. The greatest amazement has therefore been aroused

by the announcement of the discovery at Delphi of exquisite works of art of the pre-classical epoch in fresh excavations (by the French School at Athens). The following description of these discoveries has been sent to us by M. Pierre Amandry, a member of the French School at Athens, the photographs on this and the opposite page

PHOTOGRAPHS SUPPLIED BY THE FRENCH SCHOOL AT ATHENS.

[Continued on opposite page.]





**"ONE OF THE FINEST EXAMPLES OF  
CLASSICAL SCULPTURE BEFORE  
PHIDIAS"—FROM DELPHI:**

A PERFUME-BURNER, SUPPORTED BY A WOMAN WEARING A PEPLOS, DISCOVERED AMONG THE OBJECTS BURIED IN A DITCH BY THE SACRED WAY; DATING FROM 480-470 B.C. (ACTUAL SIZE.)

*Continued.* having also been supplied by the French school. Hard by the "omphalos" at Delphi, the fetishistic stone which marked the centre of the world, the Pythia delivered her prophecies in the name of Apollo. She was consulted upon the most important questions as also upon the most trivial ones. It is, therefore, not surprising that a number of most remarkable Greek works of art were dedicated in this sanctuary. In the course of half a century of investigation the soil of Delphi has yielded to French archaeologists so many treasures that it might be supposed to be exhausted. The excavations, none the less, were taken up again in 1938 at the instigation of Monsieur R. Demangel, Director of the French School at Athens, and Monsieur P. de la Coste-Messelière; and their confidence has been rewarded by a sensational discovery. The Sacred Way, as it is now known to tourists, running between two rows of monuments from the entrance of the sanctuary to the terrace of the temple of Apollo, was, in point of fact, never trodden by pilgrims of the classical epoch. Its present surface is composed of stones taken from destroyed monuments, many of them being inscribed. It was by raising these stones, opposite the stoa backing on the great polygonal wall and consecrated by the Athenians to house the trophies of their naval victories, that a great number of golden objects were discovered buried in a ditch where they had been piled, following a fire, no doubt, towards the end of the fifth century B.C., as well as objects of ivory and bronze.

*[Continued on right.]*

*Continued.*

Among them were the remains of three life-size chryselephantine statues and five smaller ones; the heads and hands and feet being made of ivory, the body of gilded metal. The ivory has suffered damage by fire and its long burial in the earth, but one of the bigger heads is plainly a magnificent specimen of Ionian sculpture of the first half of the sixth century, allied to the female mask from Ephesus preserved in the British Museum and attributed to Artemision of Cresus. The ornaments of the statues were in pure gold, which has resisted the effects of the fire and time, and is to be seen in all its original freshness. There are long locks of wavy hair, diadems, ear-rings, girdles, and rosettes; the *chef d'œuvre* being two plaques, 35 cm. high, which were fixed on the legs, to represent the embroidery of the dress. These plaques are each divided into eight reliefs with Eastern motifs, such as griffins, sphinxes, pegasuses, lions, deer, wild goats, and gorgons. Like the ivory heads they are of Ionian style, and of the same period. In addition to these, there is an abundant collection of little ivory figurines, giving evidence of a miniature art of a fine order—decorations for a small coffer or, perhaps, the arms of a throne. The figurines evidently belong to battle scenes. Amongst these works of the archaic period were bronzes of the period 480-450, notably a perfume-burner supported by a magnificent statuette of a woman wearing a peplos, one of the finest examples of classical sculpture before Phidias. This find of golden objects, in many ways the most important made in Greece since the excavations at Mycenæ, is the first to bring to light chryselephantine statues. The Ionians had learnt to carve ivory and to work gold from the peoples of Asia Minor and Mesopotamia, who for centuries had been adept in these arts. They transmitted this technique to the Greek mainland, a technique which the Zeus and the Athena of Phidias were to render celebrated a century after the statues in question were erected at Delphi.



## GEMS OF THE FAMOUS KRESS COLLECTION GIVEN TO THE AMERICAN NATION.

REPRODUCTIONS BY COURTESY OF MESSRS. DUVEEN BROTHERS.



THE MOST IMPORTANT WORK IN THE GREATEST COLLECTION OF ITALIAN OLD MASTERS IN AMERICA: GIORGIONE'S "ADORATION OF THE SHEPHERDS," PRESENTED TO THE NATIONAL GALLERY, WASHINGTON, WITH THE OTHER KRESS PICTURES.

ONE of the most munificent art benefactions of recent times was announced on July 14 from America, where Mr. Samuel H. Kress, of New York, proprietor of the Kress five and ten cent stores, has given his entire collection of Italian paintings to the future National Gallery of Washington, now being erected out of funds provided by the late Mr. Andrew Mellon, a former Ambassador to the Court of St. James. The collection, which is particularly rich in early Florentine and Sienese paintings, comprises more than 400 pictures of the various schools, and is said to be the most important private collection of the kind in the United States. First among the Sienese works is a small panel by Duccio di Buoninsegna, the leader of the school; but probably the most famous single piece in the benefaction is "The Adoration of the Shepherds," by Giorgione—one of the items illustrated on this page—formerly in the collection of Lord Allendale, which was in the Exhibition of Italian Art at the Royal Academy in 1930. A "Madonna and Child" by Giotto, and a panel by Sassetta are other important items in the Kress donation.



BY A CONTEMPORARY OF COSIMO ROSELLI, WITH WHOSE RENDERING OF THE SAME SUBJECT IT MAKES AN INTERESTING STYLISTIC COMPARISON: "VIRGIN AND CHILD," BY THE VENETIAN PAINTER CARLO CRIVELLI, BORN BETWEEN 1430 AND 1440.



ONE OF THE EARLY FLORENTINE PAINTINGS IN WHICH, WITH THE SIENESE SCHOOL, THE KRESS COLLECTION IS PARTICULARLY RICH: "THE ANNUNCIATION," A WORK INFUSED WITH SPIRITUAL BEAUTY, BY MASOLINO DA PANICALE. (c. 1383-1447.)



ONE OF THE 400 ITALIAN OLD MASTERS PRESENTED BY THE MILLIONAIRE PROPRIETOR OF A NEW YORK STORE TO THE AMERICAN NATION: PORTRAIT OF MARIA VINZIGUERRA, WIFE OF GIOVANNI BENTIVOGLIO, BY FRANCESCO COSSA.



# This England . . .



*Ullswater and Glenridding from Place Fell*

WHEN in late Tudor days, pewter and silver drinking mugs gave place to glass—Venetian goblets for the wealthy and “rough Surrey glass” for the would-be fashionable—not everyone approved. Andrew Boorde found glasses wasteful, complaining of breakages, “besides that they breed much strife toward such as have the charge of them.” The glasses won; but it should be recorded in fairness to the worthy physician that in 1542 he did speak well of ale as being a wholesome beverage “for an Englysshe man.” For here, indeed, did he speak for the generality of men—even to posterity—if we may judge by the popularity to-day of a brew well thought on in Tudor times . . . your Worthington, noble in tankard or glass.







## A PAGE FOR COLLECTORS.

### AN EXHIBITION OF BRITISH MEDIÆVAL ART.

By FRANK DAVIS.

THIS summer's show at the Burlington Fine Arts Club, which closes to-morrow (July 30), was arranged with a particular object—to make the first great period of this country's art readily understandable to the several hundred visitors from abroad to the International Congress of the History of Art, in session during its last week. It is perhaps not without interest to record that political tension made no difference to the welcome accorded to our guests, many of whom, coming from countries with exchange difficulties, were given wholehearted hospitality in private houses, while it was arranged that a Government reception last Monday at the Victoria and Albert Museum was to be honoured by the gracious presence of H.M. Queen Mary.

While it is obvious that great national monuments like York Minster or Ely Cathedral cannot be transferred to London for the occasion, small things—even fragmentary things—belong to the same tradition and some of them are imbued with a similar exaltation of spirit. To put it briefly, makers of finger-rings are no less architects of the national heritage than builders of cathedrals. It is odd to realise that not very many years ago, illuminated MSS., early embroideries and, for example, English alabaster carvings interested the antiquarian rather than the art-lover, and it is surely a measure of the improvement of popular taste when such a display as this can be enjoyed not solely because of its historic value, which is enormous, but also for its æsthetic quality, which is—with a few exceptions—superlative.

In some ways, Fig. 1, which admittedly looks strange and forbidding in a photograph, is as interesting as any of the other 154 items in the catalogue. It requires a little explanation—and perhaps a certain imaginative eye on the part of the beholder. It is not, as might appear at first sight, an early wall decoration in the form of a fish-spine, but a summary reconstruction of the tiling of the floor of the Chapel King Henry III. built for himself in his Palace of Clarendon. When the site of this unfortified thirteenth-century building was laid bare in 1936, under the expert guidance of Dr. Tancred Borenius, a mass of tiles, fallen from the chapel on the first floor, was found in a heap, many of them smashed beyond recovery. Careful reconstruction showed that this part of the floor was about 15 ft. 6 in. in diameter, and laid out in concentric rings of plain green and of ornamented buff tiles. One of these bands—the third from the outside of this reconstruction—formed an inscription, one word of which was "Dominus."

There is nothing exactly similar to this design in England, and the nearest parallel to it is to be found at the Abbey of Cunaault, in Anjou, the original home of the Plantagenets. Henry III. ordered this floor

for his chapel in 1244—the document is extant—and presumably wished to be reminded of Cunaault. One other point of extraordinary interest arises. This would be a complicated pattern for a workman to set. What guidance was he given? No doubt the pattern would be marked out on the floor, which has been, I am told, the normal practice from time immemorial, but a further guide was provided. If the tiles are turned over and compared, some are found to have a bevelled edge, and they fit

the first green circle, others are marked with a dash or with a V, or VII. How the past lives again when one handles each tile, turns it over and examines it! One is almost back in that distant past, helping to build what was then an unheard-of phenomenon—an unfortified country house for a King of England. Nor is this sense of identity with our early history absent from some of the things in the upper gallery, notably in two portions of an embroidered chasuble lent by La Musée de Cluny (No. 16 in the catalogue). There are many people who take little interest in ecclesiastical embroidery as such, but this item was originally a secular piece, perhaps made from a horse-trapping. It bears the Royal Arms of England previous to the assumption of the arms of France,

and is to be dated about the year 1377. The design of the leopards of England, on a scarlet velvet ground diapered with foliated scrolls and figures of men and women, is magnificent—the royal beasts, with their elongated bodies, sprawl across the velvet with the fierce, taut springiness of the finest Ming Dynasty dragons; one can easily find a parallel between these European creatures and the Chinese conception of just about a century later: the mind of man, in its interpretation of natural objects, does not always recognise the bounds imposed by geographical distance.

A rare and famous Celtic cup is illustrated in Fig. 4, lent by Mrs. Macleod of Macleod, and a precious family heirloom. It is Irish, and the date 1493 forms part of the long inscription at the top: it was probably brought from Ireland by one of the Macleods who fought there in the sixteenth century, though family tradition connects it with the hero Neil Ghlune-Dhu, or Black Knee. Its

form and decoration are purely Celtic, and both derive from the Ireland of five hundred years previous. Indeed, Sir Walter Scott, who first published the cup, misread the inscription as 993; without the lettering it would not be impossible to assign it to so early a date.

In so rich and varied an exhibition, choice of illustration is not simple. Perhaps the ivory chessman of the twelfth century, found in Carter Lane in 1886, will indicate as well as anything how wide is the net flung by the committee (Fig. 2); while the credence table of Fig. 3 is an important example of a very rare type of English furniture. A series of illuminated manuscripts of the highest quality, by themselves make the exhibition worth while.



2. FOUND IN CARTER LANE IN THE CITY OF LONDON IN 1886: A TWELFTH-CENTURY IVORY CHESSMAN—A QUEEN, 3 IN. HIGH, PENSIVELY RESTING HER HEAD IN HER LEFT HAND.

1. PART OF THE CONCENTRIC RINGS OF A FLOOR DESIGN UNIQUE IN ENGLAND, AND ONLY PARALLELED IN THE ROMANESQUE ABBEY OF CUNAULT, IN ANJOU: A RECONSTRUCTED SECTION OF THE "ROSACE" TILE FLOOR FROM THE CHAPEL BUILT AT CLARENDON PALACE BY HENRY III. IN 1244. This design—on view at the Exhibition of British Mediæval Art at the Burlington Fine Arts Club—consisted of concentric rings of plain green and ornamented buff tiles, of which the third from the outside formed the inscription. Henry III. presumably ordered the floor to remind him of Cunaault, the original home of the Plantagenets.



3. AN IMPORTANT EXAMPLE OF A RARE TYPE OF ENGLISH FURNITURE: A LATE FIFTEENTH- OR EARLY SIXTEENTH-CENTURY HEXAGONAL OAK CREDENCE TABLE.

The three front panels, shown here, of this credence are carved in relief with scenes of St. Hubert, St. Martin and St. George and the Dragon; the two side panels being pierced with Gothic tracery. Two of the panels form doors. The dimensions of this rare piece of English furniture are: height 2 ft. 3 in.; width 3 ft. 6 in.



4. A CELTIC CUP OF ELABORATE DESIGN AND SUPPORTED BY FEET OF HUMAN SHAPE: PROBABLY BROUGHT OVER FROM IRELAND BY ONE OF THE MACLEODS WHO FOUGHT THERE IN THE SIXTEENTH CENTURY—ITS INSCRIBED DATE OF 1493 BEING MISREAD AS 993 BY SIR WALTER SCOTT, WHO FIRST PUBLISHED IT IN THE NOTES TO THE "LORD OF THE ISLES."





BY APPOINTMENT  
TO THE  
PRINCE OF WALES  
1936



BY APPOINTMENT  
TO H.M.  
KING OF SWEDEN



*Quality  
Tells...*

*Sanderson's* LUXURY BLEND SCOTCH WHISKY



# The World of the Theatre.

By IVOR BROWN.

## THE PLAYER'S CONSOLATION.

WHEN the last stones of the Lyceum Theatre have been uprooted they will vacate a spot from which a myriad mighty performances have vanished long ago. "Into the night go one and all." The transience of the actor's art is a commonplace. So much of preparation, so much of emotional expenditure, so much of endeavour, so much, perhaps, of agony—and what remains of a performance? Here and there a memory. Perhaps not even as much, especially in the case of the small-part player who has toiled and suffered just as much as anybody else. Of him there may be no recollection whatsoever. Shakespeare knew. The performance, once over—

has melted into air, into thin air.

Shakespeare's fame abides because he put his images to paper. But the men who turned his images to flesh and blood, sound and fury, tears and laughter, have passed into that thin air. Every schoolchild can tell you something about Will Shakespeare: how many educated adults can tell you a thing about Dick Burbage? As for the golden boys who played his Juliets and Violas and Imogens, we do not even know their names. "Into the night go one and all."

At the close of his very interesting autobiography, "Early Stages," Mr. John Gielgud has naturally commented on the double burden borne by the actor, the constant repetition of his task, coupled with its complete impermanence: "I have

urge to penetrate deeper into the mysteries of the writer's craft. I am happy to return to the theatre, where nothing tangible remains to reproach me for bad work or carelessness, and where there is always to-morrow's audience and to-morrow's inspiration which may yet surprise me into doing my very best."

public than the remote, invisible readers of a book. The reader may write and express his thanks or his criticism, but this sort of correspondence is not nearly so rewarding to an artist as the swift and corporate reactions of an audience in a crowded play-house. That is the player's consolation.

That, too, is why people go on being, as they used to say, "stage-struck." It is an old-fashioned term, but accurately descriptive. Year after year people continue to tell us that the theatre is in a bad way—moribund and doomed—and they can bring up terrible statistics of losses and declines.

And yet the theatre always does keep going on. It is like the hospitals, which are incessantly just coming down—and yet never do collapse. I am not for a moment suggesting that the West End theatre is financially sound. I fancy that as many as eight out of ten plays which I see produced in the Shaftesbury Avenue area lose money there; but a certain amount of it does come back to somebody in amateur rights and repertory rights later on, from near and far. But, whether that recompense is realised or not, there are always plays and productions arriving (and too quickly departing) in the West End. The capitalisation never does dry up, however risky the investment. Why? Because there is always somebody who is "stage-struck."

There is a foolish side to that. Money and time and trouble are wasted by innocent folk, and sometimes by those who ought to know better, on hopeless ventures.



"THE DEVIL TO PAY," MISS DOROTHY SAYERS' VERSION OF THE FAUSTUS LEGEND, WHICH OPENED AT HIS MAJESTY'S THEATRE ON JULY 20: (L. TO R.) MEPHISTOPHELES (FRANK NAPIER), CHRISTOPHER WAGNER (DAVID PHETHEAN), LISA (DIANA DEARE),

FAUSTUS (HARCOURT WILLIAMS), AND THE POPE (J. FISHER WHITE).

"The Devil to Pay" was specially written for the Canterbury Cathedral Festival, which took place in June. Miss Sayers has made of Faustus, in this the latest of his legends, a social reformer, who attempts to make use of the devil to improve the world. That fails; and the disillusioned Faustus, lured by the promise of Helen's love, sells his soul, in exchange for twenty years of youth and release from the knowledge of good and evil.

Upper Three Photographs by L.N.A.

By this token the happiest man ought to be the playwright—if all goes well. For he knows that his work, unlike the poor actor's, can live on in print and in consequent stage-revival



ANOTHER SCENE FROM "THE DEVIL TO PAY": MEPHISTOPHELES (FRANK NAPIER) OVERHEARING THE CONVERSATION OF THE CARDINAL (FRANK WOOLFE) AND A PRIEST (ALEXANDER ARCHDALE).



FAUSTUS' SERVANTS: CHRISTOPHER WAGNER (DAVID PHETHEAN) AND LISA (DIANA DEARE).

frequently envied (he remarks) painters, writers, critics. I have thought how happy they must be to do their work in private, at home, unkempt and unobserved, able to destroy or renew or improve their creations at will, to judge them in their unfinished state, to watch their gradual development, and to admire the final achievements ranged round them on their bookshelves or hung upon their walls. I have often wondered how these artists would face the routine of the actor, which demands not only that he shall create a fine piece of work, but that he shall repeat it with unflinching love and care for perhaps three hundred performances on end."

But he realises that there are two sides to this matter. What goes on living may become a source of internal regret and external scorn. Most authors, who are not blinded by vanity, must wish that some at least of their work had never been written, printed, and signed. It may have been an early indiscretion or some later work written when the author was out of form. It stands up, as they say, to be shot at. The book, of course, will go out of print some time, but it lurks in libraries, and cannot be utterly forgotten. An actor, on the other hand, who has had a bad time with a play or a part, and knows that he was miscast or below normal, can console himself with the reflection that his errors, as surely as his good deeds, are vanishing, perishing, immemorable things. "Into the night go"—not one only, but all. As Mr. Gielgud puts it:

"In writing this book I have experienced for the first time some few of the trials and anxieties of authorship, and now that I have finished my task I feel little



FAUSTUS ESSAYING HIS DIABOLICAL POWERS FROM WITHIN THE MAGIC CIRCLE: ORDERING THE DEVIL TO BRING HIM FOOD. (Baron.)

in a hundred other places. At the same time, he has the actor's stimulus and excitement of direct contact with an audience, a changing audience, it is true, whose moods may vary from tacit endurance of the play to rapturous welcome, but, none the less, a much more interesting

Actors rehearse parts for weeks and find themselves unemployed again after a day or two's work, which might be more accurately described as an unhappy stagger rather than as "a run." On the other hand, actors cannot expect our sympathy all the time. Nobody asked them to be actors in the first place. They chose a "chancy" profession because it has a certain allurements, and they must take the consequences. They are probably having a better time than they would do if drudging in an office. "Into the night go one and all." Yes, but they have walked in the sun, or, at least, in the limelight. That is what they wanted. It is a pity if their exercise in that radiance is brief and infrequent. But they do not often pack up and go into other professions. They have their consolation.

Mr. Gielgud, himself a "stage-struck" boy who refused the pleasures of Oxford in order to study for the stage, has put the matter fairly. If you are a leading actor you have exhaustion (try playing Hamlet or Macbeth eight times a week, or learning a rapid succession of these big parts) as well as disappointment to face. If you are a small-part actor you must endure the tedium of long rehearsals and long performances in which your share is but a fleeting trifle. Still, there is that sense of not being stuck, as professional men are stuck, in a routine. There is always, as Mr. Gielgud says, to-morrow, to-morrow's different audience, to-morrow's fresh challenge, opportunity and inspiration. To a Civil Servant, with a safe job and a fair salary, to-morrow does not mean very much. It is the actor's keen stimulus and comfortable balm.



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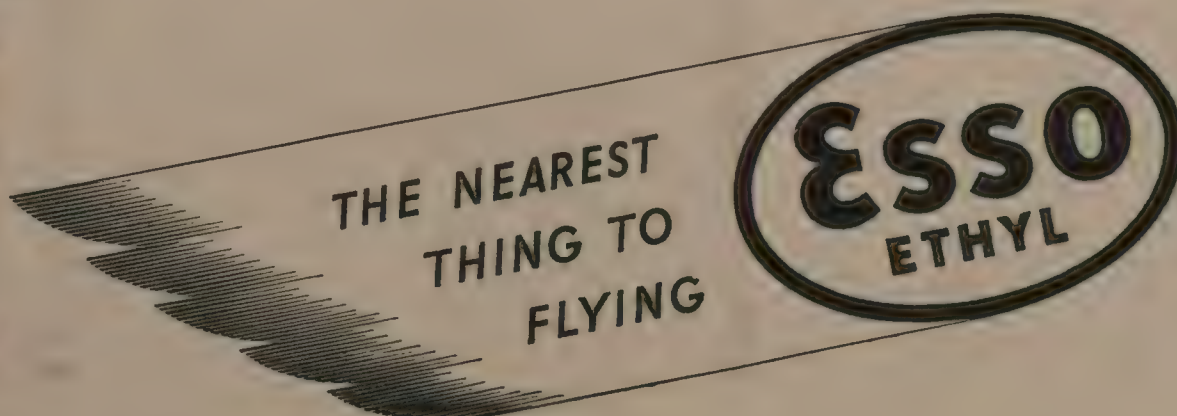
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# THE CHARM OF MUSIC.

## TOSCANINI—A FINAL WORD.

By FRANCIS TOYE.



BEETHOVEN

A SOMEWHAT irreverent correspondent has written to ask me what I think about the latest Toscanini *furor*. He has not put it quite so politely, but let that pass. He has been kind enough to observe that I was among the first English musicologists, if not actually the first, to call attention in this country to Toscanini's wonderful conducting, and he seems to be surprised at the absence of any comment on my part. The explanation is really very simple. I no longer live in London, and such experience as I had of Toscanini's Beethoven performances and their reception by the public, came to me only *via* the wireless. Moreover, to be frank, I thought I had in my time written quite enough about the great Maestro; certainly I can find nothing that appears to me strikingly new to add. There may, however, be something to be said for a summing-up; so here goes.

I have not the slightest doubt that Toscanini is the greatest conductor in the world. Not only that; I am very nearly, if not quite, as certain that he is the greatest conductor there has ever been. This I say with Nikisch and Richter, Mahler and Muck in my recollection. There have been other conductors who have done some things better than Toscanini does them, but I can think of no conductor who so consistently does so many things so admirably. No praise could well be higher than this, but I realise that by the more fanatical of the Toscanini enthusiasts it will be regarded as niggardly. These good ladies and gentlemen—especially the ladies—have come to expect from others that round of perpetual adoration in which they themselves delight. Nothing else satisfies them; it is as a god, not as a man, that they view their idol.

Those, like the writer, who have been familiar with Toscanini's work over a number of years, know, of course, that such adoration is exaggerated. Toscanini has his failures as well as his triumphs. For instance, I very well remember his performance of "Pelléas et Mélisande," in old days at La Scala; it was good, but not so good as Messager's original interpretation at the Opéra Comique, Paris. Again, I once wished to broadcast a record of Dukas' "L'Apprenti Sorcier," and my first instinct naturally led me to try Toscanini's. I found it unsatisfactory owing to the rapidity of the *tempo*, which in no wise accorded with that adopted by the composer himself. There may also be recalled the violent disagreement between Toscanini and Ravel with regard to the latter's "Bolero"! I remember at the time that some of us were vastly amused by not a few of Toscanini's supporters, who went so far as to suggest that it was rather impertinent of Ravel to find fault with Toscanini's interpretation of his music.

Heaven knows, Toscanini's recent Beethoven programmes were remarkable enough; but their exceptional

excellence does not preclude criticism of certain details. Not everybody, for instance, could follow his interpretation of the slow movement of the Fourth Symphony, and I think that many people will be inclined to agree that there was not infrequently a certain tendency to rigidity, a defect arising, doubtless, from the conductor's principal and outstanding merit—insistence on strict rhythm.

I only point out these blemishes because they show that Toscanini is, after all, human. I would also like to insist that he is the most satisfactory interpreter of music in our time because he is the most musical, and for no other reason. It is this exceptional musicality which enables him nearly always to get to the heart of the musical matter. It is this which has earned him the reputation of being, first and foremost, the exponent of "music as it is written." Doubtless Toscanini, unlike some other virtuoso conductors, has always stressed the necessity of faithful adherence to the composer's intention. In practice, however, like everybody else, he retains the right to his own view about *tempo*, phrasing and balance. It could not possibly be otherwise, for in reality there is no such thing as "music as it is written," the writing-down of music being a convention, and rather a clumsy one at that.

The kernel of the matter, of course, is that Toscanini has become a cult. The English and American publics, neither enterprising nor intelligent enough to have

of great value. Besides, it is well to remember that Toscanini was not the first musician to capture the world's imagination in this way, nor will he be the last. Farinelli, the male soprano, probably the best singer who ever lived, commanded much the same following in the eighteenth century. So did Rossini, during his short but brilliant career in the nineteenth. Again, leaving aside the many opera singers, male and female, we need only call to mind Liszt, and, *facile princeps*, Paganini. In the words of the German poet: "It is always the same old story remaining, as ever new." The only unprecedented factor in the Toscanini cult is the accident that he is a conductor. The virtuoso conductor is essentially a modern product. His cult, therefore, is not without interest as a historical symbol of a peculiarly twentieth-century enthusiasm. If, as may easily happen, the present concentration of interest on the orchestra gives place to something else, Toscanini will remain, and rightly so, as the highest expression of our paramount tastes.

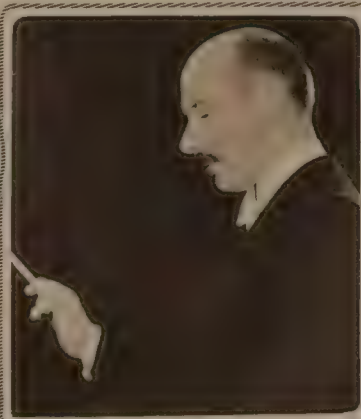
On various occasions various attempts have been made to analyse the precise attributes which, taken together, go to make up a great conductor. One of them, an exceptional musicality, I have already indicated. But there must be others. Sheer musicality may be enough for a virtuoso soloist; it is not enough for a conductor. Indeed, most of us can think of instances of men of the highest artistic integrity, with exceptional musical sensitiveness and

insight, who have nevertheless failed to a greater or less extent as conductors, owing to their inability to exercise authority over the orchestral players.

For this capacity for authority is only second in importance to musicality itself. All the great conductors possess it in the highest degree; sometimes it is exercised through fear, more often through love, occasionally, despite the apparent paradox, through a combination of both. But, whatever may be the vehicle by which the conductor achieves complete ascendancy, achieve it he does and must. All great conductors are Julius Cæsars, Napoleons, Hitlers and Mussolinis in miniature. Toscanini's professions of liberalism, his belief in artistic freedom are, of course, wholly sincere, but the fact remains that, in his own particular domain, no despot could be more despotic, no autocrat more autocratic.

Needless to say, a conductor, like every other artist, must be a technical expert. He must be able to read scores with facility, balancing the wished-for effects in imagination, to understand thoroughly the various potentialities of the instruments of the orchestra. Up to a few years ago, most people would have added that it was necessary for him to have a clear beat, but the virtuosity of modern orchestras has become such that nowadays this is not, apparently, indispensable; the modern conductor, so long as he contrives to convey his intentions to the men under him—which, contrary to popular belief, is done mainly at rehearsals, not in actual performance—is in no way bound to the rigid discipline of the stick considered necessary in past years.

Nevertheless, in the ultimate resort the most important attributes of a great conductor are unanalysable, if not exactly undefinable. Who can analyse musicality? Or the gift of leadership? I suppose that, in fact, there is something well-nigh mesmeric about this last. Ask any of the orchestral players who have played under Toscanini or Kusetvitsky, or any of the other great conductors, and they will tell you that, after all technical considerations have been discounted, there remains something further which stimulates them exceptionally and lifts them, so to say, above the level of their own unaided accomplishment. Once more, one thinks of the dictators and their effect on the public. I am sorry, but it is so.

BRONISLAW HUBERMAN,  
VIOLINIST.BENIAMINO GIGLI,  
TENOR.RACHMANINOFF,  
PIANIST AND COMPOSER.SIR ADRIAN BOULT,  
CONDUCTOR.

Musicians from all parts of Europe are collaborating to make the Lucerne Festival (from August 3 to 29) one of the great music festivals of the year. Toscanini is to make five appearances, including one with his son-in-law, Horowitz, as solo pianist. Adolf Busch, whose quartet will also be heard at the Festival, is to be the solo violinist of another Toscanini concert. Fritz Busch, brother of Adolf, is to

[Continued opposite.]

ARTURO TOSCANINI, CONDUCTOR, WHOSE GENIUS FORMS  
THE SUBJECT OF MR. TOYE'S ARTICLE.ALEXANDER KIPNIS,  
BARITONE.HOROWITZ,  
PIANIST.FRITZ BUSCH,  
CONDUCTOR.ADOLF BUSCH,  
VIOLINIST.BRUNO WALTER,  
CONDUCTOR.

FAMOUS CONDUCTORS, SINGERS AND INSTRUMENTALISTS WHO ARE TO TAKE PART IN THE LUCERNE MUSIC FESTIVAL.

familiarised themselves with the wonderful work, orchestral as well as operatic, done by Toscanini in Milan during the 'twenties, now seem to wish to make amends for their tardy recognition by an excess of sheer adulation. Perhaps they feel some necessity for self-justification; it was, after all, rather absurd for any section of a public that calls itself musical to have failed to discover the best conductor in the world until he was more than sixty years old! Nor would it have happened had he been a German instead of an Italian.

On balance, is this "mass worship" a good thing or not? I will not pretend to decide; there is so much to be said for and against. Of course, the hysteria, the sheer silliness, the high-falutin' exaggeration are aggravating, but, on the other hand, the enthusiasm aroused by genius of the highest order, the importance that Toscanini has given to music in our life, and even in our Press, are assets



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***Like fireflies in the  
night . . . lamps lit to  
Lakshmi, Goddess of  
Fortune, sail away  
with the prayers of youth***



**L**ong rows of flickering lamps jewel each village door and window . . . chains of gold in the warm Indian dusk. Only the after-glow now remains to lighten the deep velvet of the sky, as, all over India, girls and young women come silently to river and lake, their footsteps soft on the stone steps of the ghat. Each carries a small earthenware lamp, a messenger to send to Lakshmi, Goddess of Fortune. One by one they set their lamps afloat and, watched with eager, anxious eyes by the bright sari'd figures on the shore, the frail cockle-shell craft drift away on

the current, their flames rising and falling like fireflies as they dance in the soft wind. The dreams of youth are their cargoes; hope and silent prayer their guide, for Lakshmi sends good fortune and happiness to those whose lamps survive. Behind, in the village, fireworks and illuminations send sudden fire into the night, and the sound of rejoicing and merry-making echoes through the silent trees.

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## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

THE directors of Morris Motors, Ltd., announced recently that for the six months January 1 to June 30 nearly 60,000 Morris models have been delivered to distributors and dealers—a figure which constitutes a record for the company, and is believed to be a record for the British motor industry. It will be recalled that during the first quarter of this year, January to March, more than 31,000 models were delivered, and there is little doubt that the figure of 60,000 cars for the six months would have been exceeded, except for the fact that the factory has been closed twice during the six months for the usual Easter and Whitsun holidays. It is interesting to note in connection with this record output figure that, in order to achieve it, one complete car has left the factory on an average every minute of each working day during the past six months.

Visitors to Earl's Court last year probably remember that both the 16-h.p. and 12-h.p. Riley aroused considerable interest when they were shown at the exhibition. Improvements in the "16" have taken place since, and while the coach-work is similar to that on the 12-h.p. Riley, the 16-h.p. can be obtained either with a drop-head touring type of body or as the six-light saloon. The front axle is quite orthodox in the layout, but the rear axle is one of the



DRAWN UP IN A NOTED BEAUTY SPOT OF THE MIDLANDS: ONE OF THE NEW WOLSELEY "TENS" AT THE OLD MILL AT GUY'S CLIFFE, NEAR LEAMINGTON.

few having a torque-tube drive. This is also coupled with a split propeller-shaft, there being an open shaft to the rear of the gear-box to the cross-member, the torque-tube being placed in a large trunnion bearing about half-way down the frame.

Nowadays, many car-owners like to install a radio set in their vehicles. For some years the Ford organisation has made a special feature of a radio designed for the Ford V.8 "Thirty" cars, the instrument panel of these cars having a die-cast grille, behind which the loud-speaker and control unit can be easily fitted. Recently a new model of this radio equipment has been introduced. Its features



AN ELEGANT MODEL NEW TO THE MAKERS' RANGE: THE DAIMLER 2 1/2-LITRE OPEN CAR WHICH, ENTERED BY MISS CROOKE, WON FIRST PRIZE IN ITS CLASS AT THE RAMSGATE CONCOURS D'ÉLÉGANCE OF JULY 8, AND ALSO SECURED A SPECIAL AWARD FOR THE BEST ENSEMBLE.

include rotomatic tuning of a new type, using only one press button. Once the automatic indicator has been set to the wave-length preferred, any of five stations can be obtained by pressing one button. Rotomatic tuning is particularly handy for car radio as it eliminates fumbling while driving, and gives also very good results. A manual control is fitted for use when other stations are desired to be tuned-in. The price is fifteen guineas, and no extra is charged for fitting it in the carriage if it is ordered with the car.

As the Ford V.8 "Thirty" has a steel roof, an attractive external aerial is fitted neatly over the centre division of the vee windscreen. The reception range of the set has been extended and can receive from 550 to 1580 kilocycles. Also the improved speaker prevents distortion. The set is a six-valve super-het with high efficiency, and in sensitivity, volume and tonal quality the results challenge those obtained from a good modern home radio set. The built-in interference filter eliminates ignition interference, but this does not obviate the necessity for fitting screens to prevent the car's electrical ignition and lighting set interfering with other short-wave and television radio sets. All cars need that amount of screening, whether they carry radio sets or not.



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*Of  
Interest*



If "Going North" means golf to you, then go to Lillywhites first, either in Piccadilly or Knightsbridge. Their leather golf-bag above, with a flap over the hood, is exceptionally light in weight; the ball-bag (21s.), fitted like a handbag, can be slung over one shoulder. The shoes on the left are waterproof, and the lower pair has replaceable spikes; those below, very flexible and supple, are rubber-soled. Pack them in the gaily-coloured "Shusack." 2s. 6d.



Tweeds need not be tough to be attractive. This charming suit from Scott Adie, 38, Conduit Street, is tailored in handwoven Shetland tweed, soft and supple yet very hard-wearing. As a change from more conventional colours, it is made in pastel shades, showing up the detail on the jacket.



*to Women*



Once the tweed question has been settled it is time to look for jerseys and cardigans. Finnigan's, 17, New Bond Street, have the twin set above, with a panel of fancy stitching down the front of the jumper. In various

colours, it packs perfectly and can be worn all day, every day. The husky, six-buttoned cardigan on the left, also from Finnigan's, looks especially well with slacks, for golf or sailing. Different sweaters work overtime in brightening up a wardrobe, and this collection should provide plenty of ideas for matchmaking with its subtle and unusual colours.



For the train, for the car, and for the Highland Gathering, Scott Adie suggest this beautifully tailored coat in their own handwoven Shetland tweed, gored and buttoned up to the Peter Pan collar. This particular model has the natural black-sheep's wool woven in the pattern but it could be copied in any other checks you may prefer.

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## "THE DEVIL TO PAY," AT HIS MAJESTY'S.

THERE is an attractive simplicity about Miss Dorothy L. Sayers' version of the Faust legend. Though it is doubtful if a theatre the size of His Majesty's is suitable for so naïve a production, Heaven and Hell both occupy her stage—Hell is represented by the head of a gigantic cod-fish from whose interior, as if he were another Jonah, Mephistopheles appears. Heaven is represented by a pagoda-like building of celestial blue. The dialogue is touched with real poetry, and the humour of a full-blooded quality that would appeal to Elizabethans as much as to present-day audiences. Mr. Frank Napier has not, perhaps, sufficient personality to do justice to Mephistopheles. It would, indeed, require an Irving to play such a rôle. But within his limitations he gives an excellent performance. Rather a genial family man this devil. When he has snared the soul of Faustus, and decides to accompany him on his quarter-century tour of the world, he shouts down the cod-fish's mouth: "Lock the door. Put the cat out. I shan't be home to supper." Mr. Harcourt Williams plays the tormented Faustus with understanding. Though why he should have bartered his soul for a further twenty-five years of life it is difficult to say. With his rich, wavy hair he seemed in the prime of life. Mr. Alastair Bannerman was the transformed Faustus, while his soul was played by a cocker spaniel of unimpeachable pedigree, seeing that his name was Lloyd-Ware. He was, by the way, far from being the worst actor in the company. Some of the players seemed very wooden and amateurish, though this does not apply to Miss Diana Deare, who made a human little person of Lisa, the maidservant who loved her master. Mr. Raf de la Torre, as the celestial Judge, delivered his judgment on the soul of Faustus in beautifully modulated tones.

Any form of publicism which has for its main purpose the removal of international misunderstanding is, in these times, a matter for congratulation; and it

is fitting, therefore, that the publication of a record of the Rumanian Royal visit to England in November should coincide with the entertainment recently by the British Council of representative Rumanian journalists. In "Carol the Second and the British Press" (E. T. Heron and Co., Ltd.), with an introduction by D. J. Hall, the king is seen in the right perspective, as—to quote the foreword by D. Dem Dimancescu, C.V.O., M.C.—"a man of courage, a man of intelligence and culture, a hard worker, a patron of the arts, an excellent father, a true leader of his nation." The volume, which may well prove to be of historic value, is compiled from Press cuttings with an appropriate pictorial supplement, including reproductions of pages from the Special Rumanian Section of our issue of Dec. 3, 1938; and many will experience pleasure in re-reading such incisive pen-portraits of a monarch who has so sensationally reversed the picture popularly held of him since his accession, and of his son and heir, the Grand Voivod, as the anonymous "Carol the Man," and Mr. Hector Bolitho's cameos.

It is already proved that oil exists in England, and the possibilities of its commercial exploitation are now under investigation by the first company to strike oil in Great Britain since the passing of the new petroleum legislation, the Anglo-American Oil Company, Ltd., marketers of Esso petrols and Essolube motor oil. This company has already done exploration work in Scotland, where three wells have been sunk, of which two are now producing; now four new licences have been granted to search for oil in Lancashire, while considerable structural drilling is going on in North-East Yorkshire, where holes are being sunk to determine the nature of the strata. A mass of data obtained by various methods, including a magnetometer survey, is at present being examined by geologists, and further evidence for or against drilling will be obtained shortly when a geophysical instrument, called the gravimeter, will begin a three-months' survey.

## BOOKS OF THE DAY.—(Continued from page 192.)

of Portland, who was twice Prime Minister and held various other high offices. "The fourth Duke," writes the author, "is not included in the *Dictionary of National Biography*. It is hoped that the account . . . of this singularly interesting and attractive man will convince every reader that he ought to have been included." Regarding the fifth Duke we read: "Many of the stories told of him are quite untrue . . . the description now given of his character and career is based entirely on his own papers and other contemporary evidence. It is only just to his memory that the truth should be unravelled from the mass of foolish legend which has grown up around his name."

Perhaps this last sentence may explain the fact that the Druce Case is not mentioned in the index. Another well-remembered incident associated with Welbeck's owners, to which there is apparently no reference, is the smashing of the famous Portland Vase (while on view in the British Museum) by a demented visitor, and its subsequent restoration. Some details are given, however, concerning the history of the vase, and its acquisition by the family. In these days of controversy over deep air-raid shelters, an unforeseen interest attaches to the fifth Duke's vast underground constructions. Are they deep enough, one wonders, to afford protection against heavy bombs?

To the category of family annals likewise belongs "THE STANLEYS OF ALDERLEY." Their Letters between 1851-1865. Edited by Nancy Mitford. Illustrated (Chapman and Hall; 18s.). This is a sequel to "The Ladies of Alderley." Among the illustrations to the Welbeck volume is Reynolds's portrait of Frances Crewe (daughter of Fulke Greville), to whom Sheridan dedicated "The School for Scandal." I must reserve for a later article a new memoir of the dramatist, entitled "HERE LIES RICHARD BRINSLEY SHERIDAN." By Kenelm Foss. Illustrated (Secker; 16s.); also another notable biography of theatrical interest—"KEAN." By Giles Playfair. Illustrated (Bles; 12s. 6d.). For American and other collectors a work of much value is "THE BOOK OF ANTIQUES." By Robert and Elizabeth Shackleton. Abundantly Illustrated (Putnam; 8s. 6d.). It appeals particularly to those interested in period furniture, china, silver and copperware.

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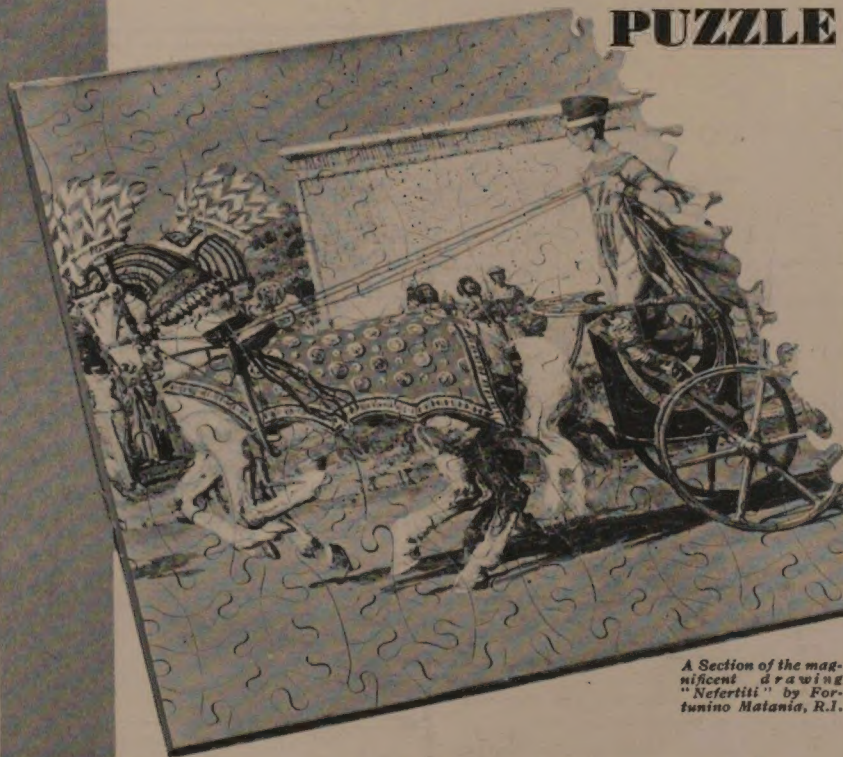


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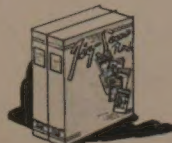
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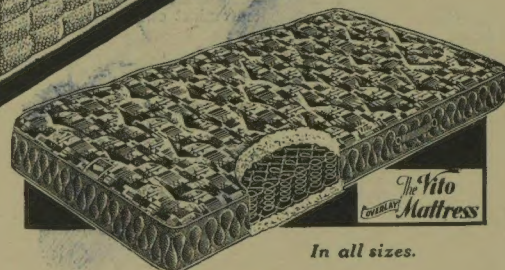
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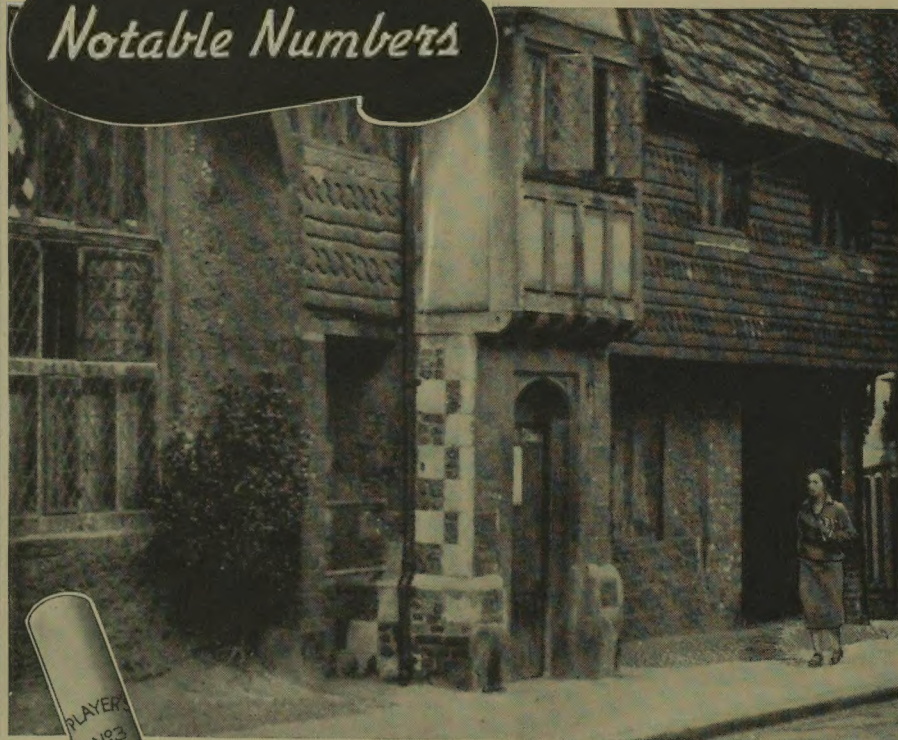
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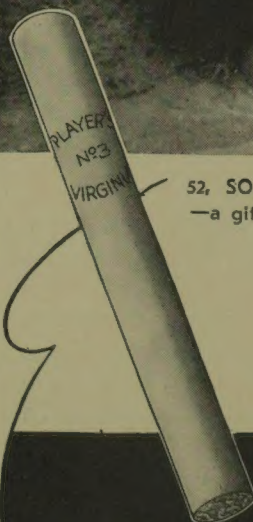
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